10 Shockers From Leah Remini's New Scientology Book

Entertainment Weekly

NOV. 13, 2015 • #1389



Newt Kid on the Block!

Exclusive First Look At J.K. Rowling's

HARRY POTTER PREQUEL

SCOOP FROM THE SET OF

FANTASTIC BEASTS AND WHERE TO FIND THEM

THE MOST ANTICIPATED MOVIE OF 2016. IT'S REQUIRED READING—EVEN FOR MUGGLES!

BY JAMES HIBBERD

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THE **TOP 10** THINGS WE LOVE THIS WEEK

The Must List

▼ (Clockwise from left) Andrew Lincoln, Melissa McBride, Danai Gurira, and Norman Reedus



GENE PAGE/AMC (4)

1 TV THE WALKING DEAD

• Is Glenn really dead? With Alexandria in seemingly perpetual danger and an ever-increasing body count, the sixth season of the postapocalyptic zombie drama has become the series' gutsiest, most thrilling one yet. *(AMC, Sundays, 9 p.m.)*

ILLUSTRATION BY **EDA AKALTUN**

2 →



3 →



4 →



5 →



2 LIVE EVENT
NEW YORK COMEDY FESTIVAL

• The biggest names in stand-up (Trevor Noah, Nick Kroll, Margaret Cho, and more) will step up to the mic for six days of performances in the annual festival brought to you in association with Comedy Central.

3 MUSIC
1+, the Beatles

• With the 15th anniversary of the Beatles' iconic collection of chart-toppers, *1*, all 27 tracks have been remastered in a new release including a two-disc Blu-ray/DVD set containing revamped videos and commentary by Paul and Ringo.

4 MOVIES
MISS YOU ALREADY

• Drew Barrymore and Toni Collette star as London thirtysomethings whose lifelong friendship is tested by a cancer diagnosis in *Twilight* director Catherine Hardwicke's affecting drama. *(PG-13)*

5 MOVIES
SPOTLIGHT

• *The Boston Globe* takes on the Catholic Church in a newspaper movie that's neither preachy nor melodramatic, with powerful performances from the star-studded ensemble. *(R)*

NOAH: FREDERICK M. BROWN/GETTY IMAGES; 1+: APPLE CORP LTD; *MISS YOU ALREADY*: NICK WALL; *SPOTLIGHT*: KERRY HAYES


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The Must List

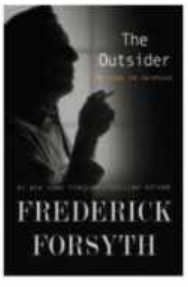












6 MOVIES
BROOKLYN

• Saoirse Ronan, best known as the trouble-making teen in *Atonement*, is poised and luminous as an immigrant torn between Ireland and her newfound home in New York. *(PG-13)*

7 GAMES
RISE OF THE TOMB RAIDER

• 2013's gritty reboot told Lara Croft's origin story, and in this cinematic adventure, Croft embraces her destiny as the Tomb Raider, battling a sinister organization on the hunt for the secret to immortality. *(Rated M; Xbox One, Xbox 360)*

8 MUSIC
HAIZ, Hailee Steinfeld

• The *True Grit* and *Pitch Perfect 2* actress-slash-singer has some true hits on this EP of dance-floor bangers about getting together, falling apart, and feelin' herself.

9 TV
MOM

• Christy (Anna Faris) and Bonnie (Allison Janney) return as TV's most dysfunctional mother-daughter pair. Expect dating mishaps, lively banter, and Ellen Burstyn as Bonnie's mom. *(CBS, Thursdays, 9 p.m.)*

10 BOOKS
JOHN LE CARRÉ, by Adam Sisman; THE OUTSIDER, by Frederick Forsyth

• These two books declassify the lives of spy-thriller masters John le Carré and Frederick Forsyth, who lived through as much intrigue as some of their most enduring characters.

BROOKLYN: KERRY BROWN; STEINFELD: DOUGLAS GORENSTEIN/GETTY IMAGES; *RISE OF THE TOMB RAIDER*: COURTESY MICROSOFT; *MOM*: WARNER BROS.; *JOHN LE CARRÉ*: HARPERCOLLINS; *THE OUTSIDER*: PENGUIN RANDOM HOUSE

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UNIVERSAL STUDIOS HOME ENTERTAINMENT

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JAAP BUITENDIJK

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ON THE COVER
Eddie Redmayne as Newt Scamander in *Fantastic Beasts and Where to Find Them* photographed exclusively for EW by Jaap Buitendijk on Oct. 16, 2015, in Leavesden, England

EW Unleashed



Who Should Be EW's Entertainer of the Year?

For the first time, we're teaming up with **VH1** for a massive awards-show blowout, ***Big in 2015*** (airs Dec. 7 at 9 p.m.), celebrating the stars who rocked our world. But first, we want to hear from you!

WHO RULED THE box office? Whose track did you listen to on repeat? Which show did you love so much you watched it live? Help us pick our cover star for EW's annual Entertainers of the Year issue (on stands Nov. 24). Should it be **Chris Pratt** for his dino-mite summer or **Jennifer Lawrence** for her final *Hunger Games* and her Oscar-bait Christmas movie, *Joy*? Did **Amy Schumer**'s *Trainwreck* crack you up more than **Melissa McCarthy**'s *Spy*? Does **Adele**'s "Hello" trump **Fetty Wap**'s "Trap Queen"? So many questions! So if you love **Taraji P. Henson** on *Empire* and saw ***Straight Outta Compton*** four times, if ***Scandal*** and ***How to Get Away With Murder*** keep you home (and happy) every Thursday night, now is the time to share your thoughts with us on *ew.com/bigin2015*, or tweet us using #BIGin2015. We want to know who made your year awesome. And then don't forget to tune in to VH1 on Dec. 7 to watch the stars you love honored at our glamorous awards-show bash, Big in 2015.

Join the conversation at *ew.com/bigin2015* and on Twitter with #BIGin 2015

PAST ENTERTAINERS



▲ Jimmy Fallon, 2014



▲ Sandra Bullock, 2013



▲ Ben Affleck, 2012



▲ Daniel Radcliffe, 2011



▲ Taylor Swift, 2010

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WHERE ARE THEY NOW?
As we eagerly await the theatrical release of the Harry Potter spin-off *Fantastic Beasts and Where to Find Them*, we find out what the stars of the original franchise (including Emma Watson, Daniel Radcliffe, and Rupert Grint, below) are up to today at *ew.com/harrypotter*.



HARRY POTTER AND THE SORCERER'S STONE: PETER MOUNTAIN (3)

RADIO

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THE WEEK'S BEST

Sound Bites



TWEET OF THE WEEK
I thought my invisible woman costume would be a hit. Instead all my friends thought I had stayed in to eat candy alone. #NotWhat Happened **@Anna Kendrick47**

"The first thing I gotta do is see a guy about a book. There must be some spell I can say to undo all this. The other first thing I gotta do is some cardio, cause my heart is jackhammering like a quarterback on prom night."
—Ash (Bruce Campbell) on *Ash vs Evil Dead*

"A doctor costume for ladies? Psh, fake."
—Lindsay (Kether Donohue), shopping for Halloween, on *You're the Worst*

"The point is, don't assume just because I'm an old woman that my back is weak and my stomach's not strong."
—Floyd (Jean Smart), to Kansas City Mob rep Joe (Brad Garrett), on *Fargo*

"What's a Netflix?"
—Castiel (Misha Collins), oblivious of streaming sites, on *Supernatural*

"According to a new survey, in 2015 more high school students are using electronic cigarettes than traditional cigarettes. God, I remember when my dad caught me smoking an e-cig. He took me out to the shed and forced me to smoke an entire VCR."
—Seth Meyers on *Late Night*

"We should be dealing in culinary orgasms."
—Adam (Bradley Cooper) in *Burnt*

"Oh my God, this must be what talking to me is like."
—Felicity (Emily Bett Rickards), after hearing Curtis (Echo Kellum) speaking extremely fast, on *Arrow*

KENDRICK: JON KOPALOFF/FILMMAGIC/GETTY IMAGES; CAMPBELL: MATT KLITSCHER/STARZ; DONOHUE: BYRON COHEN/FX; COLLINS: LIANE HENTSCHER/THE CW; SMART: CHRIS LARGE/FX; MEYERS: LLOYD BISHOP/NBC; RICKARDS: CATE CAMERON/THE CW; COOPER: WEINSTEIN COMPANY

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7/2 RALEIGH, NC *PNC ARENA*
7/3 VIRGINIA BEACH, VA *FARM BUREAU LIVE*
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7/20 BOSTON, MA *TD GARDEN*
7/22 MONTREAL, QC *BELL CENTRE*
7/23 TORONTO, ON *AIR CANADA CENTRE*
7/26 WASHINGTON, DC *VERIZON CENTER*
7/27 COLUMBUS, OH *SCHOTTENSTEIN CENTER*
7/29 LOUISVILLE, KY *KFC YUMI CENTER*
7/30 AUBURN HILLS, MI *THE PALACE OF AUBURN HILLS*
8/2 ROSEMONT, IL *ALLSTATE ARENA*
8/3 INDIANAPOLIS, IN *BANKERS LIFE FIELDHOUSE*
8/5 ST. LOUIS, MO *SCOTTRADE CENTER*
8/6 KANSAS CITY, MO *SPRINT CENTER*
8/9 DENVER, CO *PEPSI CENTER*
8/11 SALT LAKE CITY, UT *VIVINT SMART HOME ARENA*
8/13 LAS VEGAS, NV *MGM GRAND GARDEN ARENA*
8/14 SAN DIEGO, CA *SLEEP TRAIN AMPHITHEATRE*
8/17 ANAHEIM, CA *HONDA CENTER*
8/18 SAN JOSE, CA *SAP CENTER*
8/20 PORTLAND, OR *MODA CENTER*
8/21 SEATTLE, WA *KEY ARENA*
8/24 VANCOUVER, BC *PEPSI LIVE AT ROGERS ARENA*
8/26 EDMONTON, AB *REXALL PLACE*
8/27 CALGARY, AB *SCOTIABANK SADDLEDOME*
8/29 WINNIPEG, MB *MTS CENTRE*
9/2 CLEVELAND, OH *QUICKEN LOANS ARENA*
9/7 NASHVILLE, TN *BRIDGESTONE ARENA*
9/9 HOUSTON, TX *TOYOTA CENTER*
9/10 SAN ANTONIO, TX *AT&T CENTER*
9/12 DALLAS, TX *AMERICAN AIRLINES CENTER*
9/14 ALBUQUERQUE, NM *ISLETA AMPHITHEATER*
9/16 PHOENIX, AZ *TALKING STICK RESORT ARENA*
9/17 INGLEWOOD, CA *THE FORUM*

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News+Notes



DOUGLAS GORENSTEIN/NBC/NBCU PHOTO BANK VIA GETTY IMAGES

Jimmy Fallon: The Host With the Most...Drama

His offscreen stumbles have become a frequent news topic. What it means for the reigning king of late-night. By Lynette Rice

WHEN JIMMY FALLON announced last week that he's getting his own attraction at Universal Orlando Resort in 2017, the 41-year-old host of NBC's *The Tonight Show* promised a "scary" and "insane" ride—something he's become rather good at giving his network bosses, at least lately.

On Oct. 24, Fallon took a tumble at a *Harvard Lampoon* celebration in Cambridge, Mass., and sliced open his hand, the latest in a string of odd injuries. Fallon—who has a life-of-the-party reputation—claims he tripped and fell on glass from a shattered bottle of Jägermeister, but the mishap exacerbated suspicions that he has been battling more than just competition from Jimmy Kimmel and Stephen Colbert. First, there was his widely reported presence at a 2014 bar brawl in New York. Then he "almost ripped [his] finger off" in a home-kitchen accident last June that forced NBC to briefly halt production of *The Tonight Show*. Two months later, he chipped a tooth. They were seemingly small injuries—and ones he's joked about both on air and online—but when video surfaced of his most recent spill, reports suggested NBC has larger concerns about his partying. When asked about the accidents, NBC released the statement "Jimmy Fallon is a highly valued member of the NBC family. His dedication in putting on a great show each and every night is unparalleled. We are proud of his accomplishments on and off camera and look forward to working with him for many years to come." When pressed about Fallon's drinking, however, the network declined to comment on what it called "gossip."

> "UNTIL HIS RATINGS TAKE A NOSEDIVE, IT WILL BE BUSINESS AS USUAL."
> —PUBLIC RELATIONS EXPERT EVA VAN BRUNT

Fallon's relationship with NBC is a complicated one. He's one of the brains behind Spike TV's *Lip Sync Battle*, which began as a skit on *The Tonight Show* and pits celebs against each other in a lip-synching competition. So why didn't the star-studded series—which delivers unprecedented ratings for Spike and churns out viral clips—end up on NBC? "They pitched a different version that wasn't celebrity-based," an insider says. "And so [the network] passed." But in August, NBC also extended Fallon's *Tonight Show* contract through 2021—hardly the hand-wringing reaction that some outlets have suggested. "The scrutiny has been unfair," the insider says. "The accident this summer was in his home during a renovation where things were in disarray.... In Boston, he had a few drinks as part of the celebration. It wasn't a big deal. He was not intoxicated." (Fallon declined to comment.)

His off-hours behavior hasn't yet impacted his TV ratings. Nielsen says the NBC show ranks No. 1 with 3.76 million viewers versus 3.3 million for CBS' Colbert and 2.5 million for ABC's Kimmel. In fact, one Los Angeles-based public relations expert thinks the mishaps may have helped NBC. "[They've] benefited from casting Jimmy as a fun-loving Everyman," says Eva Van Brunt. "Recent events are sort of fraternity high jinks that become personality folklore. Until his ratings take a nosedive, it will be business as usual—and maybe an endorsement deal with Jägermeister."

▼ Fallon at the Oct. 29 New York Knicks game with *SNL* boss Lorne Michaels (left) and NBCUniversal head Steve Burke (right)





IN JUNE, Fallon posted a pic of his injured hand on social media and wrote "Tweeting with one hand."



IN AUGUST, he posted an Instagram pic of his chipped tooth—the result of opening medicine for his June injury.



IN OCTOBER, Fallon Instagrammed his second hand injury. "Nothing that a few band aids couldn't fix."



The Big "Hello"

Adele's been back for just over a week, and she's already shattered multiple records and climbed numerous charts. Here's a quick look at her history-making numbers.

By Kyle Anderson

- **1.1 MILLION** Downloads of "Hello" nearly doubled those of previous single-week record holder Flo Rida, whose "Right Round" moved 636,000 units in 2009.
- **27.7 MILLION** Crushing Taylor Swift's "Bad Blood," the "Hello" music video is now the most viewed in 24 hours on Vevo.
- **4** "Hello" follows "Rolling in the Deep," "Set Fire to the Rain," and "Someone Like You" to give Adele her fourth Hot 100 No. 1.
- **20.4 MILLION** Users of services like Spotify streamed the song twice as often as the previous one-week record holder, Justin Bieber's "What Do You Mean?"
- **102** The number of countries where "Hello" hit No. 1 on iTunes.

FALLON: @JIMMYFALLON (3); ADELE: JASON MERRITT/GETTY IMAGES; MICHAELS, FALLON, AND BURKE: JUSTIN LANE/EPA/LANDOV

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Keith Richards Book Club
The rocker cited an obscure read on a BBC radio show, and it flew off shelves. We imagine his eclectic reading list.



◀ *Home Sausage Making,* by Susan Mahnke Peery and Charles G. Reavis



◀ *Consciousness Beyond Life: The Science of the Near-Death Experience,* by Pim van Lommel



◀ *The Pirate,* by Sir Walter Scott

BOX OFFICE DISASTER

SHOCKTOBER!

Hollywood was on track for its biggest year ever—but as awards season began to heat up, ticket sales stalled. Can *Spectre*, *The Hunger Games*, and *Star Wars* save 2015? **By Nicole Sperling**







NEITHER THE HIGH-WATTAGE STAR POWER of Sandra Bullock nor the rock-star charm of Bradley Cooper could conquer the box office this Halloween. Now in the books as the worst weekend of 2015—with Bullock's political drama *Our Brand Is Crisis* earning a paltry $3.2 million in wide release and Cooper's chef drama *Burnt* doing just slightly better with $5 million—the frame marks the nadir of a month Hollywood would soon like to forget.

The two movies come on the heels of a slew of box office letdowns aimed at adults—many of which boast big stars, big ideas, and dreams of year-end awards. *Steve Jobs* has earned only $14.9 million since it opened on Oct. 9, despite rave reviews and plenty of Oscar buzz. Broader, more visually appealing movies like Guillermo del Toro's *Crimson Peak* ($28 million) and Robert Zemeckis' *The Walk* ($10 million) also underperformed. And the specialty market isn't faring any better with limited releases like the Cate Blanchett/Robert Redford starrer *Truth* ($1.1 million) and the Julianne Moore/Ellen Page film *Freeheld* ($500,000) also failing to connect with moviegoers.

Distributors chalk up the disappointments to too many films for a similar audience. Of all the adult-oriented fare, only *The Martian* became a breakout hit, grossing $184.3 million and sparking awards chatter. "It was a good, crowd-pleasing, all-audience-satisfying movie," says Fox's president of domestic distribution, Chris Aronson, of the studio's film. Many of the October dogs also flopped with critics—reviews can matter as much as, if not more than, marquee stars.

Quality is key. Studios will still make movies for grown-ups—they just have to make *good* movies for grown-ups. "Adults are the only consistent moviegoers," says one studio executive. "And they won't shell out their hard-earned cash for mediocrity."

▲ (Clockwise from left): *Our Brand Is Crisis; Steve Jobs; Burnt*

> "ONCE PEOPLE START GETTING BACK INTO THE HABIT OF GOING [TO THE MOVIES], THE BUSINESS FEEDS ITSELF."
> **—ERIK LOMIS, DISTRIBUTION CHIEF FOR THE WEINSTEIN CO.**

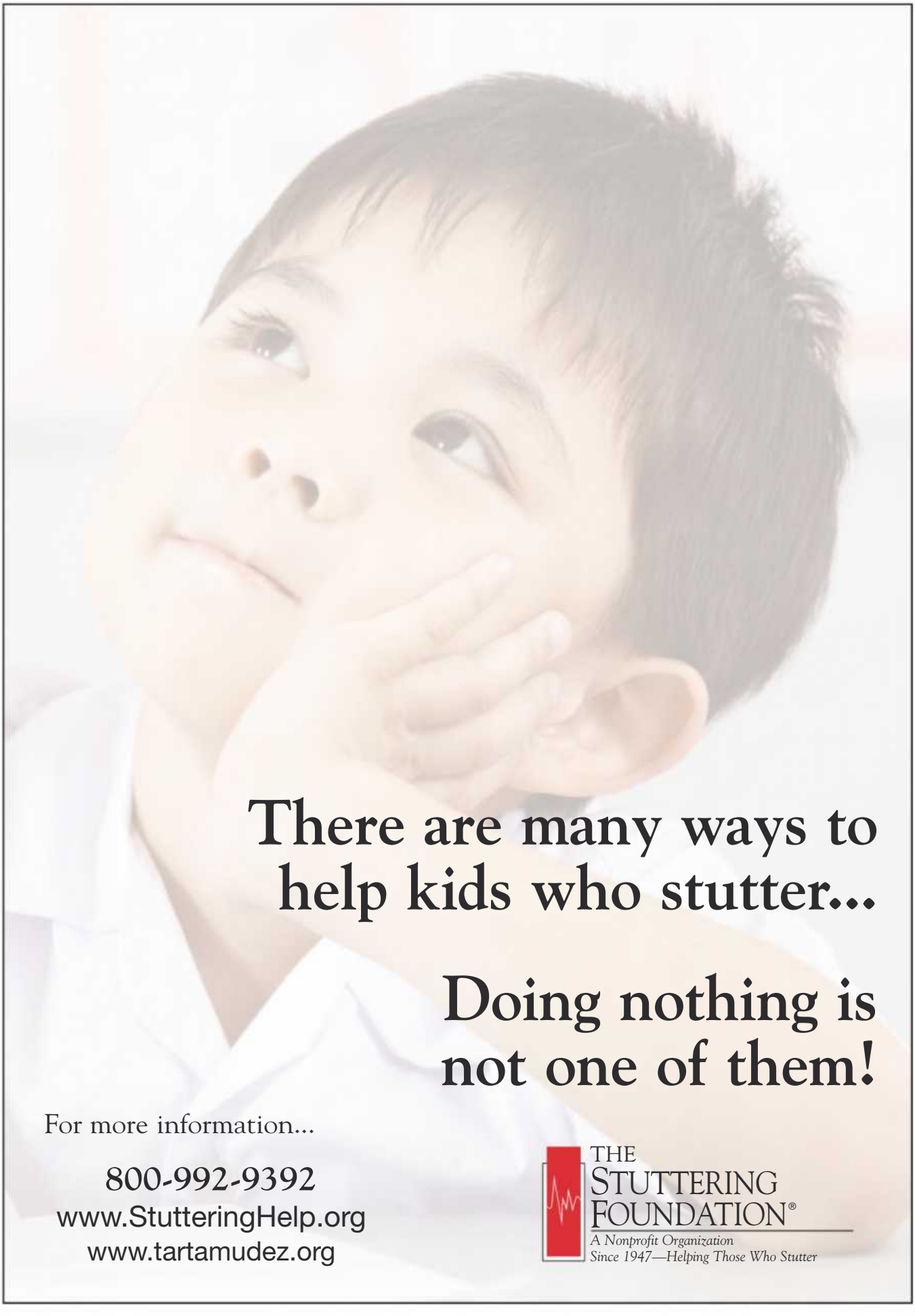


Things, however, are looking up, thanks to a coming wave of would-be blockbusters that kicks off Friday with the anticipated release of *Spectre*. A strong turn from the Bond film could help put 2015 back on track to become the highest-grossing year in history. Same goes for *The Hunger Games: Mockingjay—Part 2* and *Star Wars: The Force Awakens*.

"Once people start getting back into the habit of going [to the movies], the business feeds itself," says The Weinstein Company's distribution chief Erik Lomis, whose upcoming film *The Hateful Eight* from Quentin Tarantino should help contribute. "It's the rising-tide theory."

And that should help make October easier to forget.

RICHARDS: TAYLOR HILL/FILMMAGIC.COM; *STEVE JOBS*: FRANCOIS DUHAMEL; *BURNT*: ALEX BAILEY; *SPECTRE*: JONATHAN OLLEY


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◀ Aya Cash

You're the Worst Gets Real, Dark—and Really Good

The cult comedy is known for its edgy take on adult life, but even fans were shocked by its latest plot twist. The executive producer and star tell EW how they took on the world of depression. **By Danielle Nussbaum**

• • •

You're the Worst, FXX's sleeper hit about four thirtysomethings treading in a pool of ennui, has hijacked the zeitgeist with its poignant writing and appallingly likable characters. But beyond the coke binges, rap feuds, and Sunday Fundays, season 2 (airing Wednesdays at 10:30 p.m.) has started its biggest conversation yet by tackling the complicated subject of depression.

In the Oct. 21 episode, Gretchen (Aya Cash) admitted to her boyfriend, Jimmy (Chris Geere), that she suffers from clinical depression. It's not the first time a TV character has struggled with the illness, but the confession, from a foulmouthed partyer with boundary issues, was surprisingly candid.

"When the word *depression* came up, it sounded exciting—but also scary," says show creator Stephen Falk. "Would people stop watching and say, 'I thought this was a comedy'? But for all the intentional silliness [on the show], I want these characters to feel real."

Falk is using the show's format as a storytelling tool: Each episode since the reveal has been an interpretation of Gretchen's coping mechanisms, from the cabin-fever setting of attempting to stymie a relapse to the horror house of someone trying to "fix" her. This week, *Worst* takes such a creative risk, you might think you're watching the wrong show. For the first six minutes, viewers are immersed in the lives of a hip Silver Lake couple, with nary a familiar *You're the Worst* character in sight. It's not until we get a glimpse of Gretchen in the background that we understand she's trying to feel normal by appropriating someone else's reality.



▲ Executive producer Stephen Falk

For her nuanced performance, Cash drew from real-world encounters. "It was completely in line with my own experiences of people who have clinical depression, of which I've been around quite a few," she says. "We don't see the episodes before they air, so I watch with everyone else, and the response was so moving. It felt like we got this right."

FIRST LOOK

ALICE IN WONDERLAND GOES

THROUGH THE LOOKING GLASS

HAVE YOU EVER felt like time just wasn't on your side? In the sequel to Disney's 2010 blockbuster *Alice in Wonderland*, the titular heroine (Mia Wasikowska) finds that she's no more a fit among London's posh set than she was before taking off on her global adventures three years prior. Time hasn't been kind to her friends in Underland, either, where the Mad Hatter (Johnny Depp) is "unwell to the point that the other characters are afraid he's dying," says producer Suzanne Todd. Charged with the task of saving the Hatter, Alice comes face-to-face with Time himself, a cagey half-clock, half-human character played by Sacha Baron Cohen. Directed by *Flight of the Conchords* helmer James Bobin and out May 27, *Alice Through the Looking Glass* makes good use of Baron Cohen's improv skills. "I felt like for the rest of the cast, part of the challenge this time was trying to keep up with Sacha," Todd says. But don't expect to see the British comedian spouting political monologues or sporting a mankini. Notes Todd: "His comedy won't feel like Ali G, and it won't feel like Borat. It feels like it fits into our world."

—*Nina Terrero*

YOU'RE THE WORST: BYRON COHEN/FX (2); *ALICE THROUGH THE LOOKING GLASS*: COURTESY OF DISNEY (3); *STAR TREK*: PARAMOUNT/EVERETT COLLECTION







▲ Sacha Baron Cohen's character owns a gold-colored time-travel device—a "Chronosphere"—that "everyone wants and Alice needs, but the Red Queen wants most of all," says Todd.

◀ Johnny Depp; Helena Bonham Carter

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▶ Leonard Nimoy and William Shatner

New *Star Trek* Show? Make It So!

In January 2017, CBS will present a new *Trek* TV series on its All Access streaming service. Here are three proposals from a lifelong fan.

By Darren Franich

● **GO BACK TO THE FUTURE** The franchise has gotten into the habit of prequelizing: first with the Scott Bakula-fronted *Enterprise*, then with J.J. Abrams' timeline-resetting reboots. The new show, executive-produced by Abrams' collaborator Alex Kurtzman, promises to follow a story track separate from 2016's *Star Trek Beyond*. No question, it should look forward, not backward.

● **EMBRACE THE MYTHOLOGY** The recent big-screen *Treks* sidestepped decades of accumulated history in favor of action-movie thrills. But in the *Game of Thrones* era, TV audiences welcome complex stories that take full advantage of the series' multispecies history. (Those Romulans are such Lannisters.)

● **BRING BACK PATRICK STEWART** Just for one season. Just for one episode! It's a solid nostalgia play: Stewart's tweets from the set would make for Internet-breaking buzz. More important, Captain Picard needs a better send-off than *Nemesis*, the movie where young Tom Hardy played a Romulan clone. (It happened.)

THE BEST OF NEW YORK COMEDY FESTIVAL

Standout Sta



LARRY WILMORE

You've done everything from comedy writing for TV to now hosting your own show. Which series do you find the funniest?
I don't watch a lot of comedies. I laugh harder at dramas. Here's my sense of humor: I probably laughed harder at *The Sopranos* than almost anything else. Or *Breaking Bad*.

What's the best one-liner you've ever heard?
My all-time favorite, which is arguably one of the best, was from when Woody Allen did stand-up. He said, "Someone broke into my ex-wife's apartment and she was violated. But technically, it wasn't a moving violation." Talk about a dangerous joke—he did that in the '60s. Twitter would be aghast if he did that joke today.

What's your favorite website?
Gizmodo, because I love tech stuff. I love how angry people get over tech stuff. One of the funnier fights is the Android-versus-Apple people. They act like it's Israelis versus Palestinians. I can't get enough of reading those comments. I enjoy people fighting about silly things.

What's a surefire way to make a kid laugh?
I treat him like he's at least

nd-ups

Come Nov. 10, the New York Comedy Festival (with partner Comedy Central) will unleash more than 200 performers at over 60 shows to bring the laughs across NYC. We picked some of our favorite comics from the six-day lineup to ask what gets them giggling.

30 years older—ask if he's divorced or married, does he own any property. With the little kids, I shake their hand and act like they're crushing it and won't let go. I start writing in pain. They can't get enough.

Any rising stars you admire?
Jerrod Carmichael. He was on my show and had a very funny joke about a war going on between gay people and people who really love a delicious chicken sandwich. He was talking about his struggle, how much he loves chicken sandwiches and it's not his fault—he was born that way. It was just a funny take.

When was the last time you cried?
This is really pathetic, but I always cry at the end of a Broadway musical. I don't know why. It doesn't matter what the story is, if it's happy or not. I think it's because I can't stand that a great show is ending. But it's happened forever, like clockwork.

What's the best way for stand-up comics to hone their craft?
You have to just get up and do it. There are no shortcuts—you get up in front of the worst audiences or good audiences, and do it over and over. Don't be afraid to have your own opinion. And own that opinion.

Kathy Griffin

- **What's the best part of doing your current 80-city Like a Boss tour?**

I'm playing Carnegie Hall, which is magical. And then the next night I'm on a jet to the Horseshoe casino in Elizabeth, Indiana, so that will take me right back down to earth where I belong. Kind of like having a conversation with my mother.

- **Do you still like being on the road?**

I love it. You can say whatever the f--- you want! Even when I was doing TV, I stayed on the road in some shape or form. It keeps you sharp. I'm still a believer in live and unpredictable. And everything going on in politics is just the gift that keeps on giving.

- **What's the landscape like for female comics today?**

It's still a struggle. I mean, look at [the hosts of] late-night! I did a show in Iraq in the 2000s where the guy who introduced me said, "I tell you what. We have a lady coming up here. And she's a lady who tells jokes!" I was like, "I'm sorry, Don Draper, what year is this?"





Hannibal Buress

- **So you're on *Broad City* and have your own Comedy Central show, but you still tour a lot. How do you deal with hecklers?**

The audience isn't rooting for the heckler to win, so I'll pit the audience against him. But I'm interested in his psychology. Does he want to be a comedian? Is he having a bad week? What's his relationship like with his father? Why does he want to pay to scream out s--- in front of 3,000 people?

- **Which comics are you proud of having gained approval from?**

Chris Rock, Dave Chappelle, and Louis C.K. A lot of the bigger comics accept me now as "not quite a peer." I like being "right under a peer" to them.

- **Favorite TV show on now?**

BoJack Horseman. It's dark as f--- but really funny. Lots of smart show-business satire mixed with great animal jokes.

- **When's the last time you cried?**

I don't know, but there was probably alcohol involved.

Lewis Black

- **What was it like to play the voice of Anger in the hit film *Inside Out*?**

What they did with that movie is remarkable. There's been nothing like it. "We're gonna tell a story from inside a kid's head." Are you kidding me? My favorite part was being able to work with the folks at Pixar. They're just a nice group of people, which in this business is just, whoa.

- **What's the best one-liner you've ever heard?**

Only because I remember it: "If a man speaks and a woman isn't there to hear it, is he still wrong?" Of course there'll be 3,000 emails about that.

- **Whose comedic career would you steal?**

Groucho Marx, Robin Williams, John Cleese. They did film, TV, they all worked live. They got to do everything. But George Carlin and Lenny Bruce are my biggest influences.

- **What did you take away from them?**

You can talk about anything you want, as long as it's funny.



WILMORE: PETER YANG/COMEDY CENTRAL; GRIFFIN: STEVE JENNINGS/GETTY IMAGES; BURESS: JESSE GRANT/GETTY IMAGES; BLACK: C FLANIGAN/WIREIMAGE.COM



MARGARET CHO

You're currently on the road with your PsyCHO tour. Are you seeing any awesome up-and-comers?
Five years ago I was telling people, "You should check out Amy Schumer." I'm so proud of her now. Selene Luna and Kate Willett, who are touring with me, are incredible. I use my opening acts as a finishing school for female comedians.

Who's been your biggest influence?
I love Joan Rivers and Robin Williams. Joan was so generous with her time and her comedy and her life with me. She was so filthy and amazing and powerful. With Robin, I used to live across from the comedy club he'd work at; then he became really famous and would do guest sets and bump me. I had to follow him, and it was so hard. I was just a kid. But it shaped my aggressive approach.

How would you fit into Taylor Swift's squad?
I'd like to be the cleaner. Like Harvey Keitel in *Pulp Fiction*. I'd be in a tuxedo and clean up all the messes and bury all the bodies.

What's been your craziest fan encounter?
One time a guy made me a white satin jacket that he'd drawn my face on the back of. He made two—one for him, one for me. He seemed embarrassed when he gave it to me, so he just walked away, and I watched him walk off with my face on the back of his jacket, getting smaller and smaller. I still have it and love it.

Are there things you refuse to joke about?
I don't think so. You want to be able to challenge yourself without limits.

BREAKING BIG

Jeff Ross

- **Fans know you as a roastmaster, but you recently performed for inmates in jail. What was that like?**
I learned so much about incarceration...some heartbreaking stories. But I also got to meet creepy murderers! They were in the front row. That was my opening joke: "Where my murderers at?"
- **Do you have any preshow rituals?**
They're only legal in some states, so I have to be careful. I do request chicken salad, bananas, and a local paper. Bananas for energy, the paper helps me ground my act locally, and the chicken salad... I rub on my private parts.
- **Who was the most surprisingly funny person you ever roasted?**
Oh, wow, I usually get asked [who was the least funny]. Flavor Flav probably had more fun at his roast than anyone. I've made fun of Gov. Chris Christie a few times, and he's always up for it. I asked him how they'd fit a round president in the Oval Office, and he really cracked up.
- **Who's got good Twitter jokes these days?**
Twitter has softened. The Internet is so policed now. I barely know what's acceptable to make fun of. I try to find a safe haven for free speech, which is still comedy clubs.





Iliza Shlesinger

Amy Schumer may still be the biggest breakout star of NBC's *Last Comic Standing*, but comedian Iliza Shlesinger, who is the only woman to ever take the show's top spot (in 2008), is quietly coming up right behind her. Since her win, the Dallas native, 32, has released two Netflix stand-up specials (*War Paint* and *Freezing Hot*), has hosted the dating show *Excused*, and was recently tapped to host TBS' upcoming relationship game show, *Separation Anxiety*—all while continuing to perform on the road. "Just get up and do stand-up and keep doing it," she says about what advice she'd give to new comics. "It takes batting practice." So does Shlesinger think she gets her comedic chops from her family? "Yes, but I'm not allowed to say [who is funnier], my mom or dad, because they'll be reading this," she says. "You're both funny, now give it a rest!" Last important question: Does she have a surefire way to make a kid laugh? "Fart. Fart, or call their dad fat."

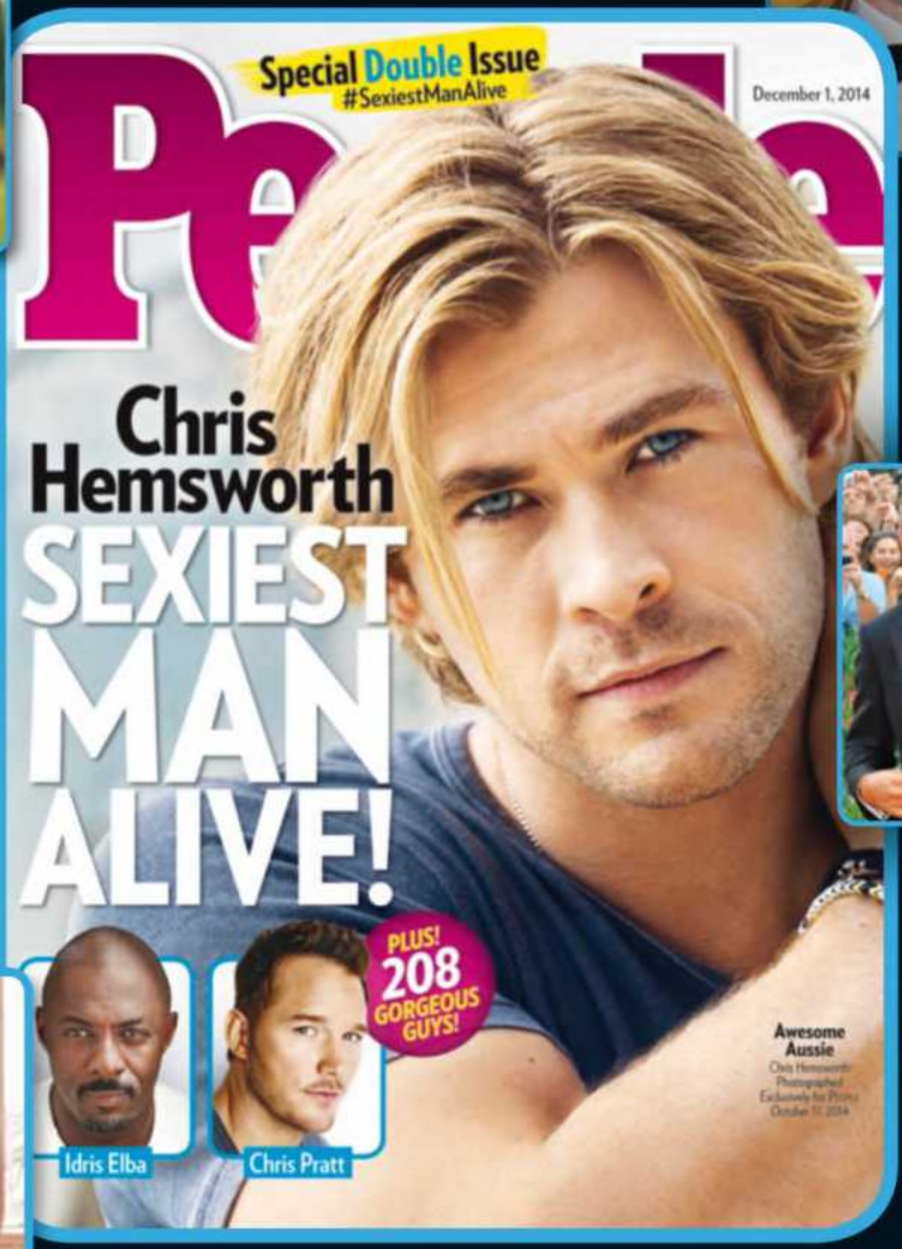
REPORTED BY Christian Holub, Dylan Kickham, Joe McGovern, Kevin P. Sullivan, and Gillian Telling

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BOOK OF REVELATIONS

After three decades as a Scientologist, **Leah Remini** famously broke with the church. Now, in an aggressively honest memoir, *Troublemaker*, the actress spares no one—including Tom Cruise. Here are 10 of her book's most surprising details. ***By Isabella Biedenharn and Tina Jordan***

A

ALWAYS GUTSY AND outspoken, Leah Remini, 45, decided to pen an in-your-face bombshell exposé about her 30 years in Scientology shortly after she left the church in 2013, but the project was shrouded in secrecy until Ballantine officially announced it just weeks ago. And no wonder: *Troublemaker* is the rawest and most revealing Scientology memoir to date. The church has responded by blasting many of Remini's claims on its website and by releasing a sternly worded statement, which says, in part, "It comes as no surprise that someone as self-absorbed as Leah Remini with an insatiable craving for attention would exploit her former faith as a publicity stunt." But the *King of Queens* star remains serene and resolute, telling *People* in a cover story on stands this week, "I'm so blessed to be removed from it. I've been given a second chance at life, and so has my family."



HAMBURGER: CHURCH OF SCIENTOLOGY; TOILET: TOOTHBRUSH: GETTY IMAGES (4); TRAVOLTA: TODD WILLIAMSON/INVISION/AP IMAGES; ALLEY: JAMIE MCCARTHY/GETTY IMAGES; HAGGIS: STEFANIA D'ALESSANDRO/GETTY IMAGES; HOLMES AND CRUISE: ROBERT EVANS/GETTY IMAGES

PHOTOGRAPH BY **ART STREIBER**

1

ON ONE OF HER TRIPS TO FLAG (Scientology's spiritual headquarters in Clearwater, Fla.), Remini admitted that years earlier, she had stolen food from a Scientology headquarters restaurant when she was hungry.

"My auditor asked how much I thought I owed to make up the damage for the food I stole twenty years earlier.

'I don't know,' I said. 'How much was custard and hamburgers for three months in the eighties?'

'Well, let's just round it up to forty thousand dollars. Okay?'"

Remini was dumbfounded—but paid. Later she calculated that over the years she spent $2 million on Scientology training and services and donated $3 million outright.

2

REMINI MARRIED HER HUSBAND, Angelo—whom she had been dating for six years—only when church officials ordered her to.

3

AFTER SHE MADE A $1 MILLION donation to the church, Remini was ushered into Tom Cruise's inner circle (which did not include John Travolta and Kirstie Alley, whom Tom "didn't like"). One evening, when she was at Cruise's house with a group of celebrities including Jada Pinkett Smith, the actor announced he wanted to play hide-and-seek.

"At first I thought he was joking," Remini writes. "But no, he literally wanted to play hide-and-seek with a bunch of grown-ups in what was probably close to a 7,000-square-foot house." She told him she was wearing heels and couldn't play.

"'Well, good,'" Tom said with his signature grin. "'So you're It, then.' And with that he tagged me and ran to hide."

4

"ONCE WHEN THE CHURCH WANTED me to donate a million dollars, my business manager, who was a Scientologist, advised me against it because he didn't think I had the money," Remini writes. "He was immediately pulled into a sec-check* (see glossary below) by church officials and quit working for me."

5

AT THE ITALIAN WEDDING OF CRUISE and Katie Holmes, Remini reported some of the shocking goings-on she witnessed to the church. But Scientology officials accused *her* of being the badly behaved one. As punishment she was called to Flag for four months, where she was forced to recant, spent $300,000 to get "reprogrammed," and had to send Holmes a note that said, "I'm so sorry that I destroyed your wedding." Remini writes that Holmes responded with a text: "Just handle it with your MAA*." (Later, when Cruise and Holmes divorced, Remini asked for—and eventually received—a refund of her $300,000.)

6

AFTER CRUISE'S LONGTIME ASSIS- tant resigned, Remini says that "someone decided that she had done something wrong, and she had to undergo a sec-check that she says cost her so much that she lost her house. Instead of viewing this...as cruel injustice, she felt a huge sense of accomplishment when she finished her sec-check. She took pride in the fact that she left Tom in good standing with the church."

7

ACCORDING TO REMINI, AFTER Cruise's then girlfriend Nazanin Boniadi said she had been treated poorly by the star's church handlers, she was assigned to four months of menial labor, including "digging ditches and cleaning public toilets with a toothbrush."

8

WHEN SHE HAD HER DAUGHTER Sofia, Remini writes, "My plan was to be a good Scientologist, and not use an epidural, but when I felt the real thing go down, I yelled, 'Get that anesthesiologist in here!'" She adds that "the church teaches you drugs will make the baby susceptible to what is said during labor."

9

WHILE DISCUSSING SHELLY Miscavige, the long-missing wife of Scientology honcho David Miscavige, Remini claims that the church "is known not only to pay big money to off-duty LAPD officers who work as security at the Celebrity Centre" but also to make charity donations in their names. "So you never quite know who is in tight with the church."

10

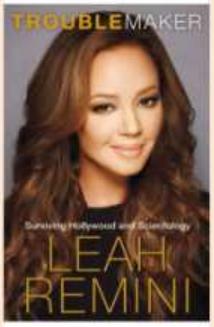
WHEN REMINI FINALLY BROKE WITH the church, *Crash* director and former Scientologist Paul Haggis sent her a note that said, in part, "Here is what I want you to know; I will do anything for you—anything you need. Privately or very publicly."

GLOSSARY

sec-check *security check, "a hardcore form of interrogation...in which an auditor asks a long list of questions to make sure a person hasn't engaged in any hostile activities or thoughts toward the church"*

MAA *Master-at-Arms, "the church official you are sent to when you are in trouble"*





Asking for *Trouble*

Remini is one of the few who have experienced the cultlike world of Scientology from a variety of vantage points: from the inside, both as a child member of the elite Sea Org, and eventually as a celebrated Hollywood star; then from the outside, as a defector and church enemy. Full of startling, sad information about the church and its shady behavior, *Troublemaker* shows how Remini's stubbornness became her salvation, keeping her sane and driving her to question authority. Inside reports like this don't come around often, and they're worth reading when they do. B+

EXCLUSIVE FIRST LOOK

Harry Potter's universe crosses time and space—and comes to New York!—for next fall's *Fantastic Beasts and Where to Find Them.* Deep inside the chamber of secrets of...

A WHOLE NEWT WORLD

By

James Hibberd

@JamesHibberd

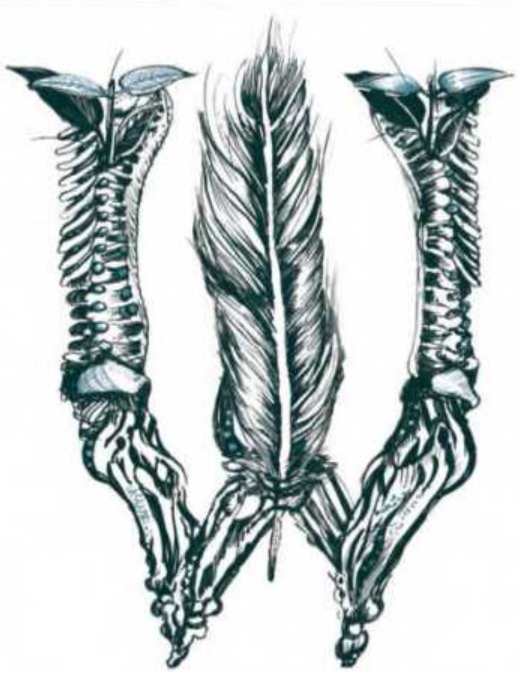
Illustrations By *Gemma O'Brien*





Katherine Waterston as Porpentina "Tina" Goldstein, Eddie Redmayne as Newt Scamander, Alison Sudol as Queenie Goldstein, and Dan Fogler as Jacob Kowalski





WE FIND NEWT SCAMANDER FAR FROM HIS NATURAL HABITAT. The world-famous "magizoologist" is maneuvering along a bustling street in 1920s Manhattan. He's a bit of an awkward fellow, and from a short distance away, the careful observer can detect clues about his origins and habits. See his open gait? That's because he's usually skulking through the jungle. That ill-fitting tweed jacket? The eccentric Englishman is unaccustomed to city clothes. His reticence when he's approached? He's uncomfortable around people. And then there's that odd, weathered tawny suitcase that he clutches so protectively. Something inside is very precious to him. ¶ We are stalking Newt on this sprawling replica of New York City at Leavesden Studios outside London because, like one of his creatures, he is that rarest of breeds: the first lead of a film in the $10 billion Harry Potter screen universe who isn't Harry Potter. Played by Oscar winner Eddie Redmayne, Newt Scamander is the hero of next November's ultra-mysterious *Fantastic Beasts and Where to Find Them*, the first installment of a planned Warner Bros. franchise based on a mini-encyclopedia of magical fauna (e.g., skeletal thestrals, biting doxys). Written by J.K. Rowling and first published in 2001 at a mere

FANTASTIC BEASTS AND WHERE TO FIND THEM: JAAP BUITENDIJK (2)



Redmayne (left) and with Waterston (above)

42 pages—it typically took Harry longer than that just to leave the Dursleys' house—*Fantastic Beasts* is a textbook, authored by Newt, that is used by students at Hogwarts School of Witchcraft and Wizardry in the Potter novels. It has no plot to speak of. So how do you make a movie from a slim catalog of creatures? One idea involved crafting it into a faux documentary—think Animal Planet with hippogriffs instead of hippos—but when Rowling heard about that plan, she offered up another: "She just started writing," says longtime Potter producer David Heyman. ¶ Although Rowling had creative input into the Potter movies, *Fantastic Beasts* marks the first time she has ever written a screenplay. And that made waiting for a draft nerve-racking for all involved, especially Redmayne. The 33-year-old actor was courted five months before Rowling turned in her script, which placed him in the unenviable position of potentially having to shoot down the globe's most loved (and most lucrative) storyteller. "I read those [Harry Potter] books and watched the films, and you don't want to be the one who comes in and..." Redmayne leaves the rest of that thought hanging in the air. He does this a lot, actually. "There was nervousness because what if I read the script and..." Yep. Gotcha. ¶ The ginger-haired Brit, who earlier this year took home the Academy Award for Best Actor for his portrayal of Stephen Hawking in *The Theory of Everything* and is

WATERSTON: GARETH CATTERMOLE/GETTY IMAGES; SUDOL: SLAVEN VLASIC/GETTY IMAGES; FOGLER: LESTER COHEN/WIREIMAGE .COM; FARRELL: KARWAI TANG/WIREIMAGE.COM; MORTON: DARREN GERRISH/WIREIMAGE.COM; MILLER: TAYLOR HILL/FILMMAGIC.COM

Meet the Fantastic Cast



Katherine Waterston is
Porpentina "Tina" Goldstein

An ambitious MACUSA worker relegated to an office well below her abilities after she stood up for the wrong person. She longs to fight for what's right.



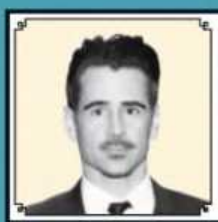
Alison Sudol is
Queenie Goldstein

Tina's younger sister and roommate, a bighearted free-spirit "legilimens" who can read minds



Dan Fogler is
Jacob Kowalski

An optimistic No-Maj factory worker/aspiring filmmaker who gets introduced to the wizarding world when he meets Newt



Colin Farrell is
Graves

A powerful auror and the right-hand man of the American wizarding world's president



Samantha Morton is
Mary Lou

The narrow-minded leader of the fanatical Second Salemers, a group looking to expose and destroy wizards and witches



Ezra Miller is
Credence

Mary Lou's troubled adopted son



Sudol and director David Yates on set



considered a front-runner again this year for his performance as transgender pioneer Lili Elbe in *The Danish Girl* (out Nov. 27), needn't have worried. Rowling's initial draft had everything the filmmakers had hoped to see: a fully fleshed-out story that, oddly for the über-English franchise, was set in New York City in 1926. "There were things in there that were breathtaking," Heyman says from his "war room" at Leavesden, lined with spoiler-stuffed storyboards and a sign on the door warning the cleaning staff to stay out. "It had her trademark incredible imagination." ¶ Redmayne experienced that imagination firsthand when he sat down with the author to discuss his role. "She could talk you through everything, every intricacy," he marvels. "You're not playing a 'real' character, but in J.K. Rowling's mind Newt is entirely three-dimensional, and you can talk to her about what his life was like." ¶ In the film, directed by David Yates (who helmed the final four Potter installments), Scamander's adventures take him to an early-20th-century America where wizards have been living underground for centuries. Those Salem witch trials didn't exactly improve community relations, and now most Muggles—called No-Majs in the U.S. (see glossary below)—don't believe wizards even exist. Newt inadvertently threatens the status quo when his rare and endangered beasts get out of his case. ¶ So, about that case: It's enchanted and, not unlike Mary Poppins' carpetbag, is much, much, *much* bigger on the inside than it appears to be on the outside. It is, in fact, a sort of portable wildlife game park, teeming with beasts that all live in their own unique habitats. Now, if this is starting to sound like a boy-and-his-three-headed-dog tale, fear not. Newt finds some American companions. ¶ Like the Potter films, *Beasts* is about a tight group of friends, only this time there are four instead of three. Newt teams up with Porpentina "Tina" Goldstein (*Steve Jobs*' Katherine Waterston), an ambitious worker at the Stateside version of the Ministry of Magic, which is called the Magical Congress of the United States of America (MACUSA). Tina introduces Newt to her sister and roommate Queenie (newcomer Alison Sudol), who is a "legilimens" (a mind reader) with a big heart. And then there's Jacob Kowalski (*Balls of Fury*'s Dan Fogler), a factory worker who becomes the franchise's first main No-Maj character. "At the beginning of the story, Jacob breaks

JAAP BUITENDIJK (2)

A Glossary of Beastly Terminology

International Confederation of Witches and Wizards
The wizarding world's United Nations; a diverse group of wizard representatives from around the world, with a meeting chamber in New York



Behind the scenes of *Fantastic Beasts and Where to Find Them*

up with his girlfriend and gets swept into this magical world with this sense of wonder and openness," Heyman says. "He's our window in." The foursome are destined to draw comparisons to Harry-Ron-Hermione, which is perhaps equally unfair and unavoidable. "The assumption is Newt's front and center, but it's a quartet," Redmayne says. "So that feels like it slightly takes the [pressure] off. At least, that's what I'm telling myself." ¶ Filling out the cast are Colin Farrell as Graves, a MACUSA auror who goes after Newt; Samantha Morton (*Minority Report*) as Mary Lou, a No-Maj who leads the New Salem Philanthropic Society—a.k.a. the Second Salemers; and *Trainwreck*'s Ezra Miller as her troubled adopted son, Credence. Credence is the most enigmatic character of the lot, and one who might evolve into somebody rather notable in the Potterverse. In the meantime, Miller's just happy to be here. "As an 11-year-old I missed the Hogwarts letter, and it bummed me out," he says. "Being a part of this makes me feel like I've made it to Hogwarts—as a teacher's assistant or something." ¶ Some critics have commented on the lack of diversity among *Beasts*' core cast—a bitter irony for a film that is not-so-covertly about bigotry. But Heyman is eager to explain that the racial divide in the city is part of the backdrop of the film. "In New York in the 1920s there was a segregation between white and black, and that is reflected in this," he says, noting that a scene in a Harlem speakeasy highlights that separation. "But the wizarding world is a more open and tolerant society, where people of color and different ethnic backgrounds exist harmoniously." Yates adds that *Beasts* is "a wee bit more grown-up" than the rest of the canon. "There are no kids in this movie," he says. ¶ Because the cast members are not kids, however, they had some catching up to do. The actors were required to brush up on their magic, fast. (You can't skip seven years of Hogwarts without some remedial studies.) First: choosing wands. Each actor received a dozen or so design options before practicing wizarding moves in "wand-work classes." "You get to have a full-on discussion of what wand you have—it's the stuff kids' dreams are made of," Redmayne says. "I was like, Well, Newt wouldn't have anything leather and wouldn't have anything made from a horn. It would be something simple and woodlike." Waterston requested her wand be heavier to give it more spell-casting heft. Farrell notes he had a "practice wand"—as if giving the *True Detective* actor a "real" one might be dangerous—to take back to his hotel room. "I was walking

MACUSA
Secretly housed in the Woolworth Building, this is the American version of the Ministry of Magic

No-Maj
What American wizards call a non-wizard (instead of "Muggle")

Second Salemers
A human organization devoted to exposing wizards and witches

Behind the Cover

EW shot Eddie Redmayne on the set of MACUSA, the U.S. version of the Ministry of Magic. The image teems with secret details, and production designer Stuart Craig agreed to reveal a few of the coolest. BY JAMES HIBBERD



ARCHITECTURAL WIZARDRY

The Magical Congress of the United States of America (MACUSA) is hidden from Muggle view inside the very real Woolworth Building (New York's tallest structure in 1926). Wizards enter through an ultra-fast-spinning revolving door into a grand lobby. While this *Fantastic Beasts* stage is a rather massive 250 feet long and 50 feet high, the ceiling will be extended with special effects to reach nearly 700 feet to represent "an empty cathedral of light, a hugely impressive, brilliantly lit space," says production designer Stuart Craig.



THE PHOENIXES OF THE ORDER

J.K. Rowling conceived of these four golden phoenix statues (two unseen) that bracket the MACUSA entrance, paying homage to those who died during the Salem witch trials. Notes Craig: "Throughout, the magical world is grounded in the context of the Muggle world, born out of things familiar and real."

GOLD, NOT JUST FOR SNITCHES ANY LONGER

Loosely based on the interior of the Gothic art-deco American Radiator Building in midtown Manhattan, the MACUSA design includes a heavy use of gold to "bring a richness to the decoration. Given that this is the seat of power of the government in the magic world, it's appropriate that it is gilded."

MAGICAL HERALDRY

The official MACUSA emblem, based on the U.S. presidential seal, includes the etching of an American flag combined with an abstract phoenix.

THE CURIOUS CASE OF NEWT SCAMANDER

Intentionally shabby and based on a fiberboard briefcase, Newt's valise contains his creatures and their habitats, which can be hidden from curious Muggles, and U.S. customs inspectors, with the flip of a secret switch in the latch. His wand, too, is deliberately simple and wooden (and contains no animal products, of course).

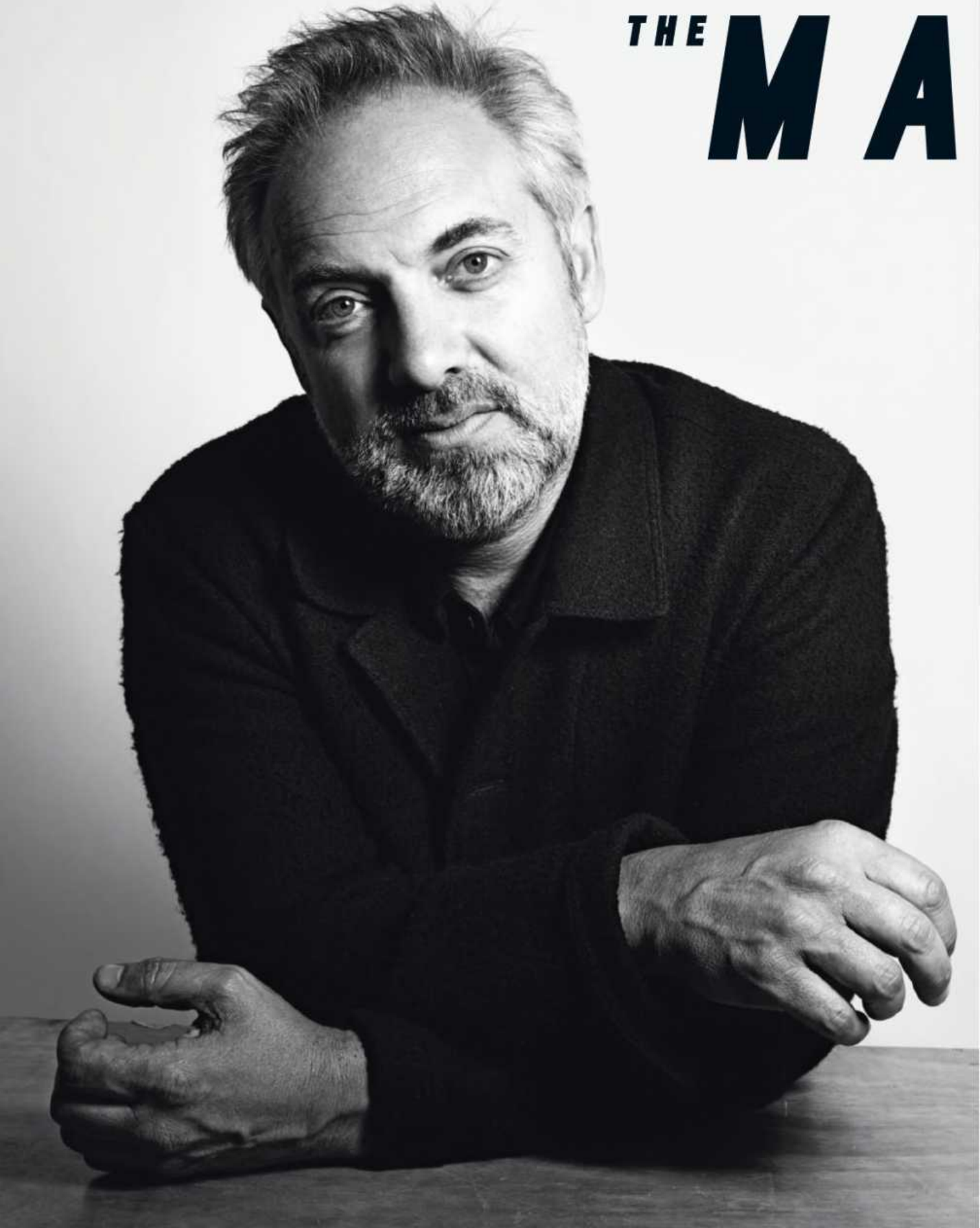
around in my bathrobe with a wand in my hand," Farrell says. There, he gesticulated meaningfully at the TV: "Channel 4! BBC 1!" ¶ As for those fantastic beasts of the title, the menagerie includes the niffler, a tiny treasure-hunter attracted to shiny things; the bowtruckle, a protective stick-shaped being that lives in Newt's pocket; and the deadly lethifold, which smothers victims in their sleep. Redmayne spent months preparing for the role by spending time with zookeepers and other animal handlers, making him possibly the only actor in history to use immersive, Method-y research to play a wizard. Still, his colleagues say it paid off. "The most endearing thing is watching Eddie interact with the beasts," Waterston says. "It's so beautiful. He's worked out all these different dynamics with them." ¶ When the film is released on Nov. 18, 2016, fans can expect to glimpse a couple of creatures from the Potter films, too (the merpeople will likely make an appearance). Just don't expect to see younger versions of any familiar human characters. Not yet, anyway. If *Beasts* is a success, though, more movies are planned, with Rowling likely writing the scripts. (In her usual fashion, she already has the next two mapped out.) Down the road, Heyman hints, we shouldn't be surprised to see a familiar face or two. A line of dialogue in *Fantastic Beasts* references a wizard you may have heard of—some guy named Dumbledore. ◆

> ***"Being a part of this makes me feel like I've made it to Hogwarts—as a teacher's assistant or something."***
>
> —Ezra Miller (Credence)

WOOLWORTH BUILDING: GETTY IMAGES; *FANTASTIC BEASTS AND WHERE TO FIND THEM*: JAAP BUITENDIJK


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THE MA



N WHO SAVED BOND

Oscar-winning director **SAM MENDES** *gave 007 a damaged psyche in* Skyfall, *and in* Spectre *(out Nov. 6), he delves into the spy's tortured past, proving that depth becomes him.* **BY CHRIS LEE** *@__ChrisLee*

JAMES BOND ABIDES AS POP CULTURE'S MOST ENDURING FANTASY FULFILLMENT. FOR MORE THAN HALF A century, he's remained the irresistible, indestructible avatar of kiss-kiss-bang-bang action that men have wanted to be and women have wanted to be with. But that's not what compelled Sam Mendes when it came to directing the 23rd Bond installment, *Skyfall* (2012). "That movie was, for me, about things very close to my heart," says the British filmmaker, 50. "A meditation on loss. Aging. The death of a parent. Britishness. Legacy. When you dedicate your life to something—you're a secret agent, so by definition people don't know of your existence—has it been worth it?"

Shedding 007's bulletproof veneer to expose the humanity beneath was a risk with enormous payoff. *Skyfall* grossed $1.1 billion worldwide and became the most successful Bond film of all time. Just as suddenly, Hollywood was hailing Mendes—whose 1999 movie debut, *American Beauty*, claimed five Oscars including Best Picture and







(Clockwise from left) Daniel Craig in *Spectre;* Sam Mendes on set; Craig and Judi Dench in 2012's *Skyfall*

Best Director—as a rare hybrid: an art-house auteur with theater bona fides as well as popcorn-movie mass appeal. "How he went from *American Beauty* to Bond, I have no idea," says Annette Bening, who earned a Best Actress Academy Award nomination for *Beauty*. "He can explore Shakespeare, do a small movie just the way he wants. He's doing all these blockbusters. He's found a way to be flexible."

With *Spectre*, Mendes' return to double-0 directing duty, hitting theaters Nov. 6, it's fair to say he's got another blockbuster in his crosshairs. The sequel—Daniel Craig's fourth outing as James Bond, who goes rogue to disrupt the secretive terrorist cabal SPECTRE—broke records in the opening days of its U.K. release and is estimated to gross as much as $80 million over its American debut weekend.

For Mendes, the superspy's evolutionary journey over the past two films has mirrored his own. "The great irony is, I did not expect that in the midst of a giant, multi-multimillion-dollar franchise there'd be as many opportunities for personal filmmaking as there have been," Mendes says, seated on a sofa at his production-company offices in London's West End theater district. "The things I thought the audience might reject are the things they seemed to embrace the most."

Having cracked public consciousness in 1992 as artistic director of London's Donmar Warehouse, Mendes still fundamentally sees himself as a "theater director who made the transition to film."

MENDES MEN

The director has often been drawn to pained heroes



Lester Burnham
Kevin Spacey
AMERICAN BEAUTY
1999
The journalist–turned–fast-food worker has a midlife-crisis infatuation with his teen daughter's BFF.



Michael Sullivan
Tom Hanks
ROAD TO PERDITION
2002
Hanks' honor-bound hitman embarks on a dark revenge odyssey alongside his 12-year-old son.



Anthony Swofford
Jake Gyllenhaal
JARHEAD
2005
Alternately gung ho and suicidal, the Marine Corps sniper finds the Gulf War less than thrilling.



Frank Wheeler
Leonardo DiCaprio
REVOLUTIONARY ROAD
2008
He's a suburban salary man boxed in by self-loathing and a troubled marriage.

Overwhelmed by *Skyfall*'s multicontinent shoot and enormous scale, however, he initially balked at Eon Productions' offer for him to helm the follow-up. Instead, he mounted a West End musical version of *Charlie and the Chocolate Factory*. "He needed the space to go, 'F--- this! I don't want to think about Bond,'" says Craig, who nonetheless hounded Mendes to return for the sequel.

Ultimately, Mendes came back to craft *Spectre* as a direct continuation of *Skyfall*, to tie up all three previous Craig-starring Bond films' loose ends, and to plant Big Ideas about the human condition into shoot-'em-up action. "The last movie was about mothers and sons: the chosen son and the errant son fighting over the love of a mother figure," Mendes explains. "This one is about fathers. About the decision Bond has to make between the gun and the heart."

Mendes also felt a kinship with Bond's most significant competition in the superspy department: Jason Bourne. "If you talk to Paul Greengrass about his relationship with Matt Damon, you realize the reason those movies are so bloody fine and brilliantly made is because they are completely in sync," Mendes says of *The Bourne Supremacy* (2004) and *The Bourne Ultimatum* (2007). "If the director and star are aligned, it is very difficult for anything to knock them off course."

Which also seems true enough of him and Craig. Given the star's contractual obligation for one last 007 film, though, it begs the question: Is there hope for a Mendes-Craig-Bond trifecta? "I think this is probably it," Mendes says with a laugh. "I made the mistake of answering this question [before] and then changing my mind, so it would be foolish of me to do the same thing. Let the dust settle. Let me figure out if I've got anything to say. If so—and if I can say it through Bond—it's a slim possibility." Call it a spectre of hope. ◆

(PREVIOUS SPREAD) RANKIN; (THIS PAGE) *SPECTRE*, MENDES: JONATHAN OLLEY (2); *SKYFALL*, GYLLENHAAL, DICAPRIO: FRANCOIS DUHAMEL (3); HANKS: EVERETT COLLECTION

You and Your Favorite Movies: Reunited and It Feels So Good!



An all-new Special Collector's Edition from the editors of *Entertainment Weekly*

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▲ Ellie Goulding (with her mixology pro) photographed on Oct. 21, 2015, at Lantern's Keep at the Iroquois New York, a Triumph Hotel



3 ROUNDS WITH Ellie GOULDING

OVER MIXOLOGY CLASSES IN NEW YORK CITY, THE BRITISH SIREN CATCHES A BUZZ WITH *EW*—AND REVEALS HOW SHE FOUND HAPPINESS WITH HER EXCELLENT NEW ALBUM, *DELIRIUM*.

By **MARC SNETIKER**
Photographs by **MATTHEW SALACUSE**

ELLIE GOULDING

HAS SPENT FOUR JAM-PACKED DAYS IN NEW YORK CITY

in October doing promo for her third album, *Delirium* (out now). So on her last afternoon before jetting back to her native Britain, the girl could *really* use a drink. But when the 28-year-old pop star arrived at the Lantern's Keep bar at the Iroquois Hotel one afternoon, EW put her to work with some mixology classes—and got her to open up about that *Fifty Shades* song, performing for British (and American!) royalty, and why she feels lucky to be alive.



FIRST ROUND

Old Fashioned, which she hands off to her best friend and assistant, Hannah

You've said *Delirium* is significantly happier than your second album, *Halcyon*. What changed?

I suddenly just wanted to write things that were empowering, like you're holding on for life. It was a gradual progression into realizing that *Halcyon* was genuinely the definition of stormy, dark days, and *this* album is the other side of that.

Did you have to remind yourself, "I'm writing cheerier lyrics now"?

When I would write about a certain thing, I would explore it in the darkest way possible. *Delirium* has such simple, lighter emotions, but there are still lyrics my fans will recognize as a bit more philosophical.

Is "philosophical" a building block of Ellie Goulding?

I've entered this very philosophical zone. I've realized that sometimes you can write a song that just makes people feel more pleasant or happy.

To be honest, I didn't find *Halcyon* to be exceptionally grim, but you talk about it differently.

The sonic realm of *Halcyon* was dark. Even "Anything Could Happen," there's just this eerie darkness thing. I had just started dating Sonny—Skrillex—and *Lights* had just started getting popular. It was a very strange place for me. But I only know that now; back then I just thought, I'm depressed.

"Anything Could Happen" seems more like a jubilant jam.

Sometimes when I play that song live, I can tell no one knows who I am. I'll go, "You guys ready to have a bit of fun?" and everyone's like [*unenthused cheering*] and then I go, "Ee ee ee ee," and everyone goes, "Oh my God, that's you!"

You've joked you're the world's worst pop star. Do people not recognize you?

They don't, and I'm okay with that. I don't know what this album will bring. [My first single] "On My Mind" is out there, and I've not noticed much difference yet.

You've been vocal about your first two records aligning with a foggy time in your life. What was the darkest moment?

I've always been very aware of everything, and the more you become aware of things, it can become too much. Certain family situations, situations with ex-boyfriends...

What pulled you out of it?

I surround myself with people that make everything fun and silly. It helps to have a boyfriend [musician Dougie Poynter] who's patient and understands me. I'd like to credit myself for having a very good sense of humor. Also, how can I complain about having s---ty things written about me? I'm so lucky to be alive and to do what I love and to be healthy. I mean, healthy-ish. [*She bites into a chocolate chip cookie.*]



SECOND ROUND

French 75, which the bartender makes because Ellie loves champagne

Here are some words that have been used to describe your music: *cloud, dream, elf, wonder, neon, fairy, bubble*. Do you *feel* like a cloud?

[*Laughs*] I find it interesting that people see my music as floaty and ethereal. I don't think that's going to be used to describe my new music. But I always loved the idea of making music that's futuristic, that sounds like it's from space.

When did music become a necessary part of your life?

I remember learning to play guitar by myself when I was 14, and it took me about a year to sing and play at the same time. So then I was in a position where I could play random parties, and no one was ever that interested, so I assumed that I wasn't anything special. But by then I had gotten good at it. I loved doing covers.

LOCATION: LANTERN'S KEEP AT THE IROQUOIS HOTEL NEW YORK; A TRIUMPH HOTEL; HAIR: DANILO/THE WALL GROUP; MAKEUP: GENEVIEVE/SALLY HARLOR



▲ Goulding returns to the U.S for a tour in April

Who did you cover?
I remember doing Antony and the Johnsons, Ani DiFranco, Imogen Heap, Lauryn Hill...even, oh God, Feist.

What's the first song you ever wrote?
It was called "Us Alone," and it was just terrible. I was, like, 15.

How did you get into exploring more electronic sounds?
I went on MySpace and found [record producer] Starsmith. When I heard what he did to my song "Starry Eyed," that was it. I loved the idea of my voice being reversed, sped up, slowed down, and chopped up. Most vocalists would want to cover up the weaknesses with Auto-Tuning, but I wanted to use the technology as an art.

***Delirium* is your first time working with writer-producer Max Martin. How personal did you have to get with him?**
I was just like, "Oh, God, is this the same thing again for him? Hearing artists come in and talk about their blimey ex-boyfriend?" But Max made me feel so comfortable. I've sung in ways I've never sung before on this album, using a stronger voice.

Have you had hits that didn't take as much effort as this?
"Love Me Like You Do," because I didn't write it. But because I had spent so much time on the vocals, that was an art in itself.

Are you surprised by the longevity it's had since *Fifty Shades of Grey*?
It's become, like, this wedding love song, hasn't it?

What did you think of the film?
I've seen the scenes that the song is in, but I literally haven't had time to watch it. It's not something I want to watch on a plane with people looking over my shoulder!



THIRD ROUND

Dark & Stormy, which Ellie spills all over the couch and attempts to clean

Lightning round: What was the last thing your friends made fun of you for?
Taking selfies.

Are you a geek?
I'm a geek about fitness and history, mainly World War I and II. And I've read every Murakami and Sebastian Faulks book.

If not music, what would you be doing?
I'd be a personal trainer. But I've studied acting, so I would probably go back to uni and finish my degree.

You performed at Prince William and Kate's wedding. How'd you get that gig?
I happened to be the person they wanted to perform! It was all very secretive. I thought I was a decoy for someone else [*laughs*]. It's one very special moment for me, something I can tell my grandkids about.

Speaking of royalty, you were in the video for "Bad Blood" and joined Taylor Swift on her tour stop in Texas.
We met a few years back. I had instant respect for her because she knew songs of mine that were really obscure, and we stayed friends. I have the best clique of girls that aren't famous, and Taylor comes from that category of surrounding myself with cool women—like, really strong and won't take any s---.

After *Delirium*, would you be afraid to go back to a darker place in your music?
I definitely know that I could. But who knows?

How has Ellie changed because of this album?
To hear these songs back after recording them, I feel very confident. Like I have a new lease on life. ◆

Movies

EDITED BY **STEPHAN LEE** @stephanmlee



▲ Daniel Craig

Spectre

STARRING	DIRECTED BY
Daniel Craig, Christoph Waltz, Léa Seydoux, Ralph Fiennes, Naomie Harris, Ben Whishaw	Sam Mendes

RATING	LENGTH	REVIEW BY
PG-13	2 hrs., 28 mins.	Chris Nashawaty @*ChrisNashawaty*

JUDGING FROM DANIEL Craig's over-it-all statements, it certainly feels like *Spectre* is his final outing as James Bond, even if he's contracted to do one more. So before unpacking his new film, let's pay our respects. Beginning with 2006's *Casino Royale*, the actor single-handedly rescued the character from *Austin Powers* parody and gave it a brooding, bruised-knuckle intensity. He made you feel the toll that so much killing takes on a man, leaving the franchise in a far better place than he found it. If he does end up saying "never again" (as his most famous predecessor once did), then the question becomes, is *Spectre* a worthy swan song?

Like all of Craig's turns in the tux, *Spectre* is a blast of bespoke escapism, full of globe-trotting action and thousand-thread-count opulence. But compared with 2012's stellar *Skyfall*, it feels both overstuffed and undercooked. *Spectre* aspires to be the culmination of Craig's four-film cycle, connecting all his onscreen adversaries in one nefarious web of villainy, but it sets up a this-is-what-it-all-means revelation that never quite pays off. Picking up on the heels of *Skyfall*, which offed Judi Dench's M and introduced a new generation of MI6 accomplices (Naomie Harris' Moneypenny, Ben Whishaw's Q, Ralph Fiennes' M lite), *Spectre* opens with Bond in Mexico City during the Day of the Dead on a mission to kill an Italian terrorist, which leads to a dizzying helicopter scrum

JONATHAN OLLEY

REEL NEWS

Katniss Ever-Scream Lionsgate is reportedly planning *Hunger Games* theme parks. Let's hope the rides aren't *too* interactive. **Mr. Movie** *Mr. Robot* star Rami Malek nabbed his first lead film role in the indie *Buster's Mal Heart*.

that makes the one in *For Your Eyes Only* look like a tickle fight.

Acting on beyond-the-grave intel from Dench, Bond discovers a tentacled criminal organization called SPECTRE. Meanwhile, a new head of British intelligence (the delightfully smarmy Andrew Scott) threatens to eighty-six the double-0 program. Ping-ponging from Rome (where he has a steamy encounter with Monica Bellucci) to the Austrian Alps and Tangier (where he literally butts heads with a Jaws-like goon played by Dave Bautista), Bond hunts for Franz Oberhauser, the sponsor of his past foes (Le Chiffre, Mr. White, Silva). Played by Christoph Waltz with his creepy singsong accent and a Dr. No Nehru jacket, Oberhauser turns out to be—SPOILER ALERT—someone who should be familiar to longtime Bond aficionados. So why do both he and his endgame feel so thinly sketched? Director Sam Mendes and his writers could've had a field day with Oberhauser's place in the 007 canon. Instead, he feels like just another fey baddie bent on Freudian score-settling. The stakes are surprisingly low considering how high we're told they are. Bond is given a love interest (Léa Seydoux), and while it's nice to see a female lead who's more than a damsel in distress, she seems like a plot device. It's possible that *Skyfall* created expectations that were too high for *Spectre* to match. But with all he's done for the franchise, Craig deserves to go out with a bigger, smarter bang. **B–**

THIS FILM CONTAINS THE FOLLOWING:

- EG — EYE GOUGING
- MF — M FLASHBACKS
- FH — FALLING HELICOPTERS
- PN — PRESS-ON NAILS

RANKING CRAIG'S PRE-TITLES STUNTS



WILD

Spectre (2015)
Helicopter hijack over Mexico City

Skyfall (2012) ▲
Train-top fight in Istanbul

Casino Royale (2006)
Black-and-white bathroom brawl

Quantum of Solace (2008) ▼
Highway chase in Siena, Italy

TAME



SKYFALL: GREG WILLIAMS/AUGUST; *QUANTUM OF SOLACE*: SUSIE ALLNUTT; *SPOTLIGHT*: KERRY HAYES

ONE OF 2015'S BEST MOVIES SO FAR



Michael Keaton and Mark Ruffalo

Spotlight

STARRING Michael Keaton, Mark Ruffalo, Liev Schreiber, Rachel McAdams, Stanley Tucci

DIRECTED BY Tom McCarthy

RATING R | **LENGTH** 2 hrs., 8 mins.

REVIEW BY Chris Nashawaty *@ChrisNashawaty*

NEWSROOMS HAVE ALWAYS been catnip to Hollywood. With their cold cups of coffee, rolled-up shirtsleeves, and bustling deadline chaos, they're glamorously unglamorous settings where overworked, underpaid reporters get to speak truth to power. Often this leads to movies that choke on their own self-righteousness (last month's *Truth*). But once in a while there's a film like *Spotlight*, which isn't just the best movie about journalism since *All the President's Men*, it might also be the most important. The Catholic Church may disagree. Based on a Pulitzer-winning 2002 *Boston Globe* exposé that leveled decades of sex-abuse claims against the local archdiocese, the film stars Michael Keaton as the leader of a crack investigative unit (Mark Ruffalo, Rachel McAdams, and Brian d'Arcy James play his bloodhounds) that takes on one of the largely Irish-Catholic city's most powerful institutions. Tautly directed by Tom McCarthy (*The Visitor*), the film hums as a tense shoe-leather procedural *and* a heartbreaking morality play that handles personal stories respectfully without losing sight of the bigger, more damning picture. It would have been easy for McCarthy to paint the church as the film's sole, monolithic villain. But there's enough blame to go around here, including the slow-to-act media. After all, *Spotlight*'s newsroom may have its heroes, but they're not saints. **A**

Miss You Already

STARRING Drew Barrymore, Toni Collette, Dominic Cooper, Paddy Considine

DIRECTED BY Catherine Hardwicke

RATING PG-13 | **LENGTH** 1 hr., 52 mins.

REVIEW BY Leah Greenblatt @*Leahbats*

LIFE IS ALMOST diabetically sweet for Jess (Drew Barrymore) and Milly (Toni Collette). Best friends since American-born Jess landed at Milly's London primary school more than 30 years ago—cue the jaunty time-lapse montage!—they've seen each other through every formative first (crush, kiss, unexpected pregnancy). Both have cool modern-girl careers—as a sustainable gardener and music publicist—adoring husbands, and the kind of vaguely boho homes shelter-magazine dreams are made of. Then one day Milly goes in for her standard annual checkup and hears four words that send everything sideways: "The lump is malignant."

Miss You Already is certainly not immune to some of the more well-worn clichés of disease dramedies: the foolish happiness of life B.C. (before cancer), the tearful hospital-bed confessions, the musical moment of levity. Director Catherine Hardwicke—probably best known for *Twilight*, though she also made the smart, unvarnished 2003 indie *Thirteen*—struggles at first to find the movie's tone and make her characters more than archetypes. As the story unfolds, though, it finds its rhythm. Milly doesn't suffer prettily; she's *pissed*. And as she and everyone around her attempt to negotiate the painful, confounding effects of her illness, *Miss You* becomes something messier, more nuanced, and much more affecting: a movie about love and loss that doesn't dissolve into soft focus when the hard parts start. **B+**



Drew Barrymore and Toni Collette

AN ORAL HISTORY IN 500 WORDS

Home Alone 25 Years Later



Casting Macaulay Culkin

Even though screenwriter John Hughes had Macaulay Culkin in mind for the role of 8-year-old burglar basher Kevin McCallister—Culkin had appeared in Hughes' *Uncle Buck*—Columbus auditioned hundreds of kids for the role. "One of the final meetings, if not the final meeting, was with Macaulay," Columbus says. "I called John and said, 'He's amazing.' He didn't look like one of these Hollywood-perfect kids. His ear is bent a little bit. He had a great voice that was not annoying, and he was really funny." And, it turned out, a keen improviser. "The iconic scream—that was not written the way Macaulay performed it. On the first take he slapped his face and kept his hands glued, and he screamed like the Edvard Munch painting. That's why he was such an interesting kid: No one else would have done that."



Finding the House

Columbus and his crew spent weeks driving around Chicago's northern suburbs until they found just the right residence in tony Winnetka. "John [Hughes] had written very specific physical humor for the end of the film, and it was extremely important that the house fit the gags of the movie," Columbus says. The inside of the house, however, was built on a soundstage. "We never shot the interior of the home."



MISS YOU ALREADY: NICK WALL; COLUMBUS: BRENT N. CLARKE/FILMMAGIC.COM; HOUSE: PHOTOFEST

To celebrate the anniversary of this Christmas classic (in select theaters starting Nov. 8), we asked director **Chris Columbus** to mine his memories of making the movie. Consider it our gift to you, you filthy animal. **By Amy Wilkinson**

Rigging the Booby Traps

The film's pièce de résistance is the final 25 minutes, when Kevin's master plan to thwart Wet Bandits Marv (Daniel Stern) and Harry (Joe Pesci) comes to bloody fruition. Without the benefit of CGI, almost all of the high-flying, hair-scorching effects were done in-camera. "You're in a situation where, truly, people's lives are on the line," Columbus says. "The stunts were tested with pads and safety harnesses that we couldn't put on the actors because we didn't have the resources to erase them."

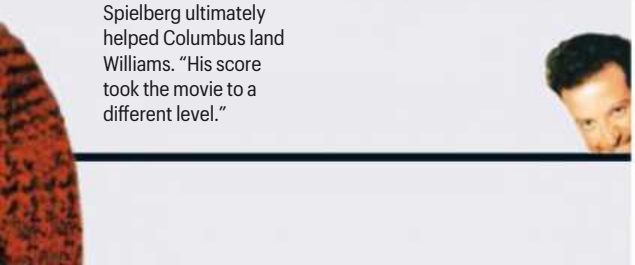


Scoring the Composer

The Oscar-nominated score is integral to the movie's success—think Kevin fleeing the church with "Carol of the Bells" pulsing behind him—but its composer, John Williams, wasn't the film's first."If you see an early poster for *Home Alone*, the credits read 'Music by Bruce Broughton,'" Columbus says. "As we were getting closer to finishing the film, we got a call from Bruce saying that he was under a deadline to finish his score for *The Rescuers Down Under*." Steven Spielberg ultimately helped Columbus land Williams. "His score took the movie to a different level."

CATCHING UP WITH KEVIN

What does Columbus think his pint-size hero would be up to 25 years later? "If we were ever going to do a reboot of the movie—which would probably not be a good idea—I think 33-year-old Kevin McCallister inherited the home from his parents, and he's living there with his own precocious son, and Harry and Marv are sort of hanging out, still seething. They want their revenge. They want to get back into that house, and they want to get Kevin's kid. That's my little fantasy."



HOME ALONE: PHOTOFEST; *THE PEANUTS MOVIE*: TWENTIETH CENTURY FOX & PEANUTS (2)



The Peanuts Movie

DIRECTED BY Steve Martino

RATING G | **LENGTH** 1 hr., 28 mins.

REVIEW BY Joe McGovern *@jmcgvrn*

CO-WRITTEN BY A son and grandson of Charlie Brown's beloved creator, Charles M. Schulz (who died in 2000), the first feature-length version of *Peanuts* in decades is a patchwork quilt sewn with nostalgia for the little insecure blockheaded boy and his gang. But while TV reruns of Schulz's old-school specials still pull big numbers every holiday season, the film disappointingly ditches the cartoonist's modest visual formula for a photorealistic 3-D playground courtesy of the animation studio behind *Ice Age*. Even if you assume that Schulz always wanted his frozen pond reflecting lustrous light and Snoopy frolicking in a lavish Hayao Miyazaki world, the animation steroids injected into the aesthetic here nonetheless shrivel the great melancholy that's so key to the comic's endurance. And also its underdog humor—*South Park*, which shares DNA with *Peanuts*, would feel equally false in high gloss. It's a shame to see Charlie Brown, one of our culture's most lovable nonconformists, swing for the big leagues and whiff. **C+**

CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDb	META-CRITIC	ROTTEN TOMATOES	AVG.
A	ROOM	78	85	95	**86**
B	STEVE JOBS	77	81	85	**81**
B	SUFFRAGETTE	66	67	73	**69**
B–	NASTY BABY	58	64	65	**62**
C+	BURNT	69	42	27	**46**
C	OUR BRAND IS CRISIS	55	50	32	**46**
C–	SCOUTS GUIDE TO THE ZOMBIE...	61	35	29	**42**
C+	JEM AND THE HOLOGRAMS	32	44	21	**32**
B	PARANORMAL ACTIVITY: THE...	45	32	12	**30**
C+	ROCK THE KASBAH	54	29	8	**30**

#1 *NEW YORK TIMES*–BESTSELLING AUTHOR

JONATHAN KELLERMAN

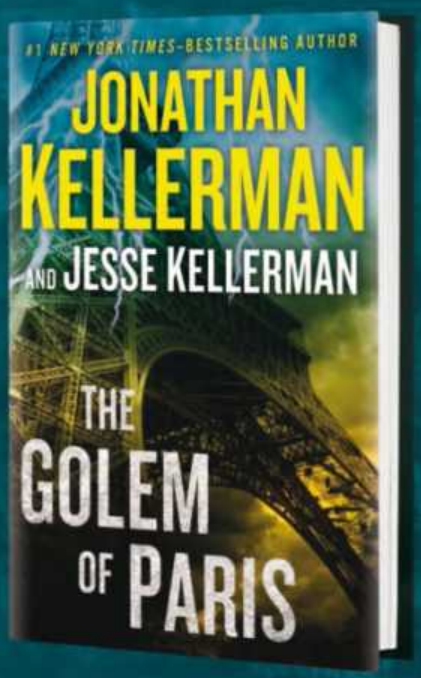
and JESSE KELLERMAN

THE GOLEM OF PARIS

Praise for THE GOLEM OF HOLLYWOOD

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The real Hedda Hopper; (inset) played by Helen Mirren

The Queen Of Gossip

In ***Trumbo*** (out now), Dame **Helen Mirren** plays **Hedda Hopper**, the 1950s diva of Hollywood dish. Here, the actress chats about the ugly side of celebrity life—and getting the eyebrows right. **By Kevin P. Sullivan**

You've played lots of strong women, but Hedda Hopper is sort of in a class by herself.
She's very fierce. She's a woman who was very successful in that era, all of her own volition. To become that kind of force to be reckoned with has always been interesting.

Gossip is a whole industry now, but no one person has the kind of power Hopper did. Are you glad she hasn't been replaced?
Absolutely. The whole business of celebrity gossip is very anti-art. I would say that most actors and directors feel uncomfortable with all of that, but it's become part of your job.

How did you build your version of Hedda?
She wanted to be the center of attention. In every photo I had ever seen of her, she had her mouth wide open. The way that Hedda dressed herself was a deliberate ploy. In my creation of her, it was all about the eyebrows. My makeup artist and I would spend at least half an hour—maybe longer—just to get her eyebrows right.

Did the eyebrows change your performance?
Absolutely! It made me put my face into it.

HEDDA'S POISON PEN

HEDDA ON HOLLYWOOD

"TWO OF THE CRUELEST, MOST PRIMITIVE PUNISHMENTS OUR TOWN DEALS OUT TO THOSE WHO HAVE FALLEN FROM FAVOR ARE THE EMPTY MAILBOX AND THE SILENT TELEPHONE."

ON THE IT COUPLE OF THE MOMENT

"ABOUT ONCE EVERY SIX MONTHS SOMEONE NOTIFIES ME THAT LUCY AND DESI ARNAZ ARE SEPARATING."

ON HUMANITY

"NOBODY'S INTERESTED IN SWEETNESS AND LIGHT."

TRUMBO: HILARY BRONWYN GAYLE; HOPPER: BOB GOMEL/GETTY IMAGES

All Things Must Pass

DIRECTED BY Colin Hanks

RATING NR | **LENGTH** 1 hr., 40 mins.

REVIEW BY Chris Nashawaty *@ChrisNashawaty*

FOR MUSIC LOVERS of a certain age, there used to be no better way to spend a Tuesday afternoon (or a lonely Saturday night, for that matter) than making a pilgrimage to Tower Records and riffling through the bins of vinyl, hungry for discovery. It was more than a record store—it was a sprawling, all-inclusive clubhouse for like-minded misfits and zealots. Then one day it was gone. In this passionately nostalgic documentary, actor-turned-director Colin Hanks brings that era back to life, tracing the rise and fall of Russ Solomon's retail music chain, which first opened its doors in Sacramento in 1960. There are a handful of testimonials here from rock icons like Bruce Springsteen and Elton John (who would gobble up so many LPs that the clerks would open early for him), but the real beating heart of the film is its collection of wild war tales told by the company's former employees, who regarded Tower as more than just a paycheck gig or a commercial proposition. For them (and a lot of us, too), it's a paradise lost. **B**



BROOKLYN: KERRY BROWN

R.I.P. Tower Records



Brooklyn

STARRING Saoirse Ronan, Emory Cohen, Domhnall Gleeson

DIRECTED BY John Crowley

RATING PG-13

LENGTH 1 hr., 51 mins.

REVIEW BY Chris Nashawaty *@ChrisNashawaty*

BASED ON THE 2009 novel by Colm Tóibín, director John Crowley's *Brooklyn* is an intimate and lovely drama about a young Irish woman finding her way in a strange new homeland while grappling with the life she's left behind. It's about letting go of the past, starting over, and struggling to fit in. In short, it's a movie that explores what it is to be American. Set in the early '50s, the film stars Saoirse Ronan as Eilis Lacey, a shy small-town shopgirl whose older sister has arranged for her to go to New York and start a better life. Sponsored by a sympathetic priest (Jim Broadbent), Eilis is provided with a room at a boardinghouse full of gossipy recent arrivals, a job at a posh department store, and night classes in accounting. As immigrant tales go, hers isn't especially full of hardship. But with her pale blue eyes and downcast gaze, Ronan makes you feel Eilis' homesickness and heartache as she tries to assimilate—at least until she meets an Italian-American plumber (Emory Cohen) who wears his sincerity on the sleeve of his work shirt. A family tragedy pulls Eilis back to Ireland, where her clinging mother (Jane Brennan) and another suitor (Domhnall Gleeson) force her to choose between the comfortable familiarity of her past and the limitless possibility of her future in America. Although *Brooklyn* is technically a love story, it's unfair to stop there. It's about discovering who you are regardless of where you find yourself. And Ronan, who's made a habit of giving us sparkling turns since she was a kid in 2007's *Atonement*, delivers a dazzlingly mature performance. **B+**

SAOIRSE RONAN

Saoirse Ronan made her mark as a young actress, earning an Oscar nomination at 13 for her turn as the trouble-stirring Briony in *Atonement*. Despite her obvious talent, the Irish-American actress, now 21, has struggled with the leap into more adult material. "The transition is tricky to navigate," she says. "You can't really do the coming-of-age thing anymore, but you also haven't been seen as a woman yet so you're not offered those roles." That could be about to change thanks to her portrayal of the fiercely independent Eilis Lacey in *Brooklyn*. "This strong woman starts to blossom before our eyes and is almost dragged back down again, but she fights her way back up and makes the decision that's right for her," Ronan says. "That's an amazing thing to see on screen, and we don't see that very often." Her performance has already generated some early Oscar chatter (see page 48), but she's not thinking about it too much. "I don't feel pressure, because the film is done," she says. Now, *that's* the attitude of a mature adult. **—C. Molly Smith**

2016 PRIZE FIGHTER

BEST ACTRESS BOUNTY

Hollywood has served up a bevy of powerful leading roles for women this year, making for this Oscar season's most competitive—and thrilling—race. By Nicole Sperling

• • •

TALK ABOUT A GREAT year for women. The Best Actress race is so abundant with complex roles in artfully made films that we no longer have to go searching for that brilliant performance in an otherwise unimpressive movie. With standouts like *Brooklyn*, *Carol*, and *45 Years*, to name just a few, **Saoirse Ronan**, **Cate Blanchett**, and **Charlotte Rampling** deliver riveting portrayals of a wide cross section of women within larger, beautifully painted canvases. In fact, the field is so packed that arguably lead performances by actresses including Alicia Vikander in *The Danish Girl* and Rooney Mara in *Carol* have been downgraded to supporting categories, with oddsmakers figuring chances of a win might be stronger in a less crowded field.

Even with **Emily Blunt**'s powerful turn as an overwhelmed FBI agent in *Sicario*, **Charlize Theron**'s fearless depiction of a determined road warrior in *Mad Max: Fury Road*, and Sandra Bullock's committed performance as a cynical political operative in *Our Brand Is Crisis*—not to mention stellar work from **Carey Mulligan** in *Suffragette*, Blythe Danner in *I'll See You in My Dreams*, and **Lily Tomlin** in *Grandma*—this year's front-runner status belongs to 26-year-old **Brie Larson**. Her devastating portrayal of Ma in the dark-horse contender *Room* has catapulted the former Disney star and once-struggling sideliner into the spotlight, a position she's been handling with a grace and charm reminiscent of another fresh face whose emergence changed the conversation only a few years ago, **Jennifer Lawrence**.

And if anyone can rearrange the playing field, it's Lawrence, the star of David O. Russell's still-unseen film *Joy*. Will her performance charting 30 years in the life of a deeply driven entrepreneurial woman knock Larson off the leaderboard? Anything can happen. One thing is for sure: This year, watching each and every one of these major-league talents is a joy.

THE CONTENDERS

How the Best Actress race looks right now

Sure Things



1 **BRIE LARSON** *Room*



2 **CATE BLANCHETT** *Carol*



3 **SAOIRSE RONAN** *Brooklyn*

Serious Threats



4 **JENNIFER LAWRENCE** *Joy*



5 **CHARLOTTE RAMPLING** *45 Years*



6 **CAREY MULLIGAN** *Suffragette*



7 **EMILY BLUNT** *Sicario*

Potential Spoilers



8 **SANDRA BULLOCK** *Our Brand Is Crisis*



9 **BLYTHE DANNER** *I'll See You in My Dreams*



10 **CHARLIZE THERON** *Mad Max: Fury Road*



11 **LILY TOMLIN** *Grandma*



1942–2015

FRED THOMPSON

The laconic character actor—who also served in the U.S. Senate for eight years and ran for president—died from lymphoma at age 73 on Nov. 1

For a man who cut a gruff, conservative figure in more than 50 movie and TV appearances, Fred Thompson had one of the most unorthodox careers of any actor. A lawyer by trade, his doggedness during the 1973–74 Watergate investigation boosted his legal résumé. Then, in 1985's *Marie*—about one of his whistleblower clients—he played himself. That led to parts in *Die Hard 2* and *In the Line of Fire*, and as the boss on *Law & Order*. Of his life in politics, which began when he was elected to fill Al Gore's Senate seat in Tennessee and ended with a loss for the 2008 presidential nomination, Thompson once told EW, "You can't act your way through a campaign, much less a career. People see through it."
—Joe McGovern

OSCAR STATUETTE: OSCAR® STATUETTE © AMPAS®; LARSON: BRENT N. CLARKE/GETTY IMAGES; BLANCHETT: MIKE MARSLAND/WIREIMAGE.COM; RONAN: MICHAEL LOCCISANO/GETTY IMAGES FOR SCAD; LAWRENCE: JON KOPALOFF/FILMMAGIC.COM; RAMPLING: JB LACROIX/WIREIMAGE.COM; MULLIGAN: ANDREW TOTH/FILMMAGIC.COM; BULLOCK: AXELLE/BAUER-GRIFFIN/FILMMAGIC.COM; BLUNT: NICHOLAS HUNT/GETTY IMAGES; DANNER: GUSTAVO CABALLERO/GETTY IMAGES FOR 2015 SARASOTA FILM FESTIVAL; THERON: DIMITRIOS KAMBOURIS/GETTY IMAGES; TOMLIN: STEVE GRANITZ/WIREIMAGE.COM; THOMPSON: PHOTOFEST

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LOGLINES

Netflix Orders *13 Reasons Why* The YA adaptation series will be exec-produced by Selena Gomez. **AMC to *Ride With Norman Reedus*** The *Walking Dead* actor is set to go hog wild on his own motorcycle reality series.



▲ Sarah Hay and Sascha Radetsky

Flesh and Bone

DATE	TIME	NETWORK	REVIEW BY
Debuts Nov. 8	8 p.m.	Starz	Melissa Maerz @*MsMelissaMaerz*

FLESH AND BONE isn't a *Black Swan* rip-off. Yes, the eight-part limited series focuses on the extreme physical and mental demands set by a New York ballet company, and it stars *Black Swan* performer Sarah Hay as Claire, a talented young dancer with a traumatic past. But *Black Swan* was a psychodrama written and directed by men, and its fears about ruthless female sexuality and ambition were clearly rooted in a man's subconscious. *Flesh and Bone* was created by Emmy winner Moira Walley-Beckett (*Breaking Bad*), who, like *Black Swan* director Darren Aronofsky, recasts the highbrow art of ballet within the lowbrow genre of melodrama. Playing with timeworn ballet clichés, she pits the ingenue Claire against the prima Kiira (Irina Dvorovenko) and sets up the brutal director Paul (Ben Daniels) as a Freudian lover/father figure who stands naked before Claire, shouting, "This is a d---. Now go out there and get one of your own!" But Walley-Beckett understands the way women relate to and compete with one another in a more nuanced way than Aronofsky's over-the-top movie did. If *Black Swan* was a horror story *about* women, then *Flesh and Bone* is one made *for* them.

As Claire, Hay perfectly captures a ballet dancer's impossible coming of age. Claire's profession requires her to remain a child forever, with a girlish body and a virginal air, while still projecting adult emotions. Thanks to the terrified-little-kid expressions she makes during close-ups and the sexy, confident movements she makes on stage, Hay is an unsettling mix of innocence and experience that eludes easy stereotypes. It's fitting that Claire is obsessed with a glass dancer figurine that her brother gives her. She's a lot like that memento: delicate, but sharp enough to cut someone when she's broken.

Claire's relationship with her roommate, Mia (Emily Tyra), is just as complicated. When a benefactor hints that he'll make a donation to the ballet company in exchange for sleeping with Claire, Mia is both disgusted and jealous. As Claire gets ready for her awkward date with the man, Mia strips naked to get in the bath, using her emaciated body to intimidate the not-so-emaciated

STARZ

Claire. Claire counters by lacing up the stilettos the benefactor gave her, right in front of Mia's face. Each woman is in charge of her own objectification, and it's no accident that both experiment with self-harm. The strongest woman wins by destroying herself before anyone else can, but that mutual self-destruction also bonds them in a surprisingly intimate way that looks a little like love.

All of this makes *Flesh and Bone* sound more serious than it is. Consider that it also features strip clubs, catty dialogue ("He jumps like a Chelsea queen when they announce the Barneys Co-Op sale!"), and a hokey homeless guy with a heart of gold. But the show is too thoughtful to be dismissed as kitschy fun. There's no pleasure in the dancers' pain, just a deep compassion for their struggle for perfection. They might be masochists, but *Flesh and Bone* refuses to make sadists of the rest of us. **B+**

THIS SHOW CONTAINS THE FOLLOWING:

- **RT** RIPPED-OFF TOENAILS
- **MB** MUSCLED BODIES
- **BL** BLOOD LIPSTICK
- **MT** MAN TIGHTS

THE *CENTER STAGE* CONNECTION

The 2000 teen drama dances on, with two alumni on set (and on pointe) for *Flesh and Bone*

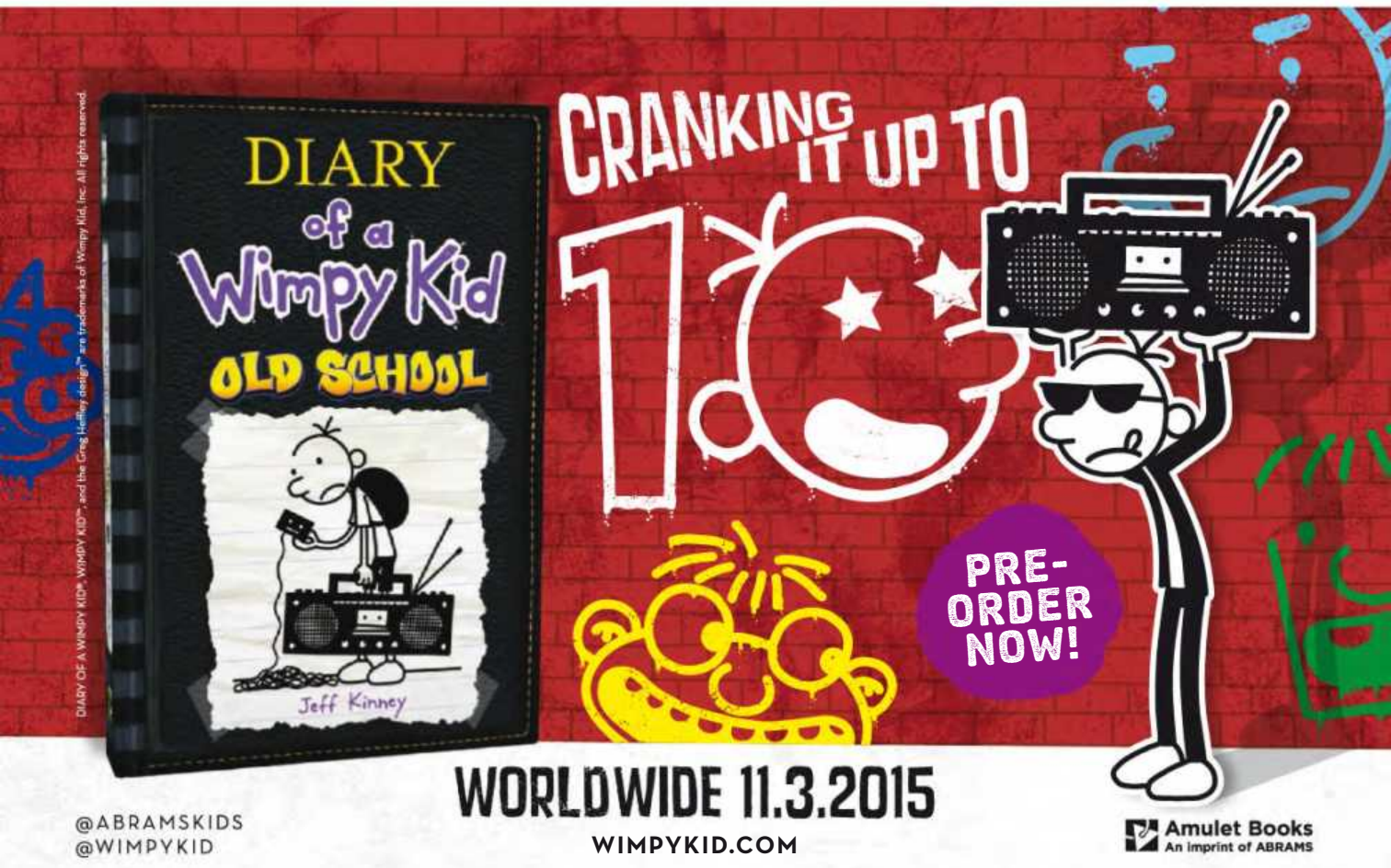


SASCHA RADETSKY
The actor-dancer, who made us weak in the knees as love interest Charlie, raises the barre here as smarmy male soloist Ross.



ETHAN STIEFEL
The movie's bad-boy ballerino Cooper is a choreographer on the series and created an original 13-minute ballet for the grand finale.

COLUMBIA PICTURES/EVERETT COLLECTION (2)



BEHIND THE SCENES

Jessica Jones' Heart of Darkness

Make room, Daredevil. Netflix introduces its newest Hell's Kitchen hero on Nov. 20—and you don't want to get on her bad side. **By Kevin P. Sullivan**







▲ (Clockwise from top) Krysten Ritter; David Tennant (right); behind the scenes of *Marvel's Jessica Jones*

IF GIVEN ONLY one word to describe the story of superhero–turned–private eye Jessica Jones, you can bet most comics readers would supply the same answer: *dark*. It is, to be sure, the sentiment that echoed out of the halls of New York Comic Con—just a hero's leap away from Hell's Kitchen—in October, after Marvel screened the pilot episode of the eponymous series.

So just how grim is *Marvel's Jessica Jones*? When asked how elements of the series compare with her notoriously nasty exit from *Breaking Bad*, star Krysten Ritter's answer is matter-of-fact.

"It's darker," she says.

But of course it is. This is, after all, Netflix and Marvel's follow-up to their first brutal collaboration, *Daredevil*. That series defined what the job of a street-level hero looked like (lots of blood) and sounded like (bones cracking). *Jessica Jones* aims to do the same, but on a more psychological level.

For the series' creators, however, "bleak" was never the overarching goal. "We meant to explore the outer reaches of this character and take her on a profound emotional journey," says showrunner Melissa Rosenberg, who previously adapted *The Twilight Saga* and wrote for *Dexter*, making her uniquely qualified for the job. "Keeping Jessica flawed and damaged was our focus. That, by necessity, means going to some very dark places."

When the series begins, there's nothing particularly heroic about Jessica Jones. Sure, she can lift a car and jump up a fire escape when needed. She can fly, too, but she kind of sucks at it. Her booze-soaked life as a PI is a galaxy away from, say, Tony Stark. "She's not trying to save the city. She's making money to buy whiskey," Ritter says. "She's a real f---ing misfit."

If you're getting the sense that Jessica Jones is not your traditional spandex-clad heroine, you're right. Her story began on the pages of *Alias*, the comic from writer Brian Michael Bendis and artist Michael Gaydos. The original idea grew out of Bendis' obsession with C- and D-level heroes and a question: "What if one of them took a hit from a supervillain that they couldn't recover from?" That hit comes from Kilgrave, a mind-controlling maniac, played by former *Doctor Who* star David Tennant, who turns Jessica into his living puppet.

And while the heroine may seem like an unexpected addition to the Marvel TV universe—which is building toward *The Defenders*, an event miniseries that will feature Daredevil, Jessica Jones, Luke Cage, and Iron Fist—Marvel TV chief Jeph Loeb thinks the reluctant crime fighter fits right in alongside her costumed colleagues. "Each one of our heroes starts at a very understandable place for the audience," he says. "The stories we tell work best when people can identify with our heroes."

If that's the case, may we suggest a superhero with a binge-watching addiction next?

MYLES ARONOWITZ/NETFLIX (3)

POP CULTURE PERSONALITY QUIZ

Niecy Nash

Nurse, security guard, beauty salon owner—Niecy Nash plays them all these days. With HBO's *Getting On* returning for its third and final season on Nov. 8 at 10 p.m., let's see how the actress handles one more job: quiz taker. **By Dan Snierson**



1

You hosted the Style Network's *Clean House*. What is the most disorganized space in your home?



My makeup drawer is a wreck. I try to keep it together, but I love product, so there's always another pair of eyelashes, an eyeliner, a mascara...

2

Choose a Nash:



A. **Graham Nash, musician**



B. **Ogden Nash, poet**



C. **Steve Nash, basketball player**



D. **Nash Bridges, San Francisco cop**

He's amazing. My son was such a Lakers fan for a long time. If Steve Nash and I were the same color, I would have told people we were related.

3

On *Reno 911!*, your Deputy Williams exploited her police power. What was your most recent exploitation of celebrity power?

We did go to a restaurant in Louisiana, and friends went up to the front because there was a long line and said, "I have Niecy Nash outside, there is a big crowd, she's going to have to start taking pictures. Is there any way we can just come in?" I didn't have mixed feelings about it. My feet were hurting, and I was hungry.

4

You play nurse DiDi Ortley on *Getting On*. Choose a TV nurse you'd want to take care of you:

A. **Hot Lips Houlihan from *M*A*S*H***

B. **Carol Hathaway from *ER***

C. **Jackie Peyton from *Nurse Jackie***

D. **Morgan Tookers from *The Mindy Project***

(A) because she's hot. And (b) because being hot goes a long way.

5

You star on *Scream Queens*. What in real life makes you shriek?



Mice or rats. I would be that '50s housewife standing on the chair, screaming and holding my apron.

6

The voice I'd want on my car's GPS device is:



A toss-up between Barack Obama and Mindy Kaling. I would trust Barack. And although I probably wouldn't trust Mindy, I just feel like she would be my friend in my head. Like, "Girl, are you sure?"

7

Last time you used a coupon?

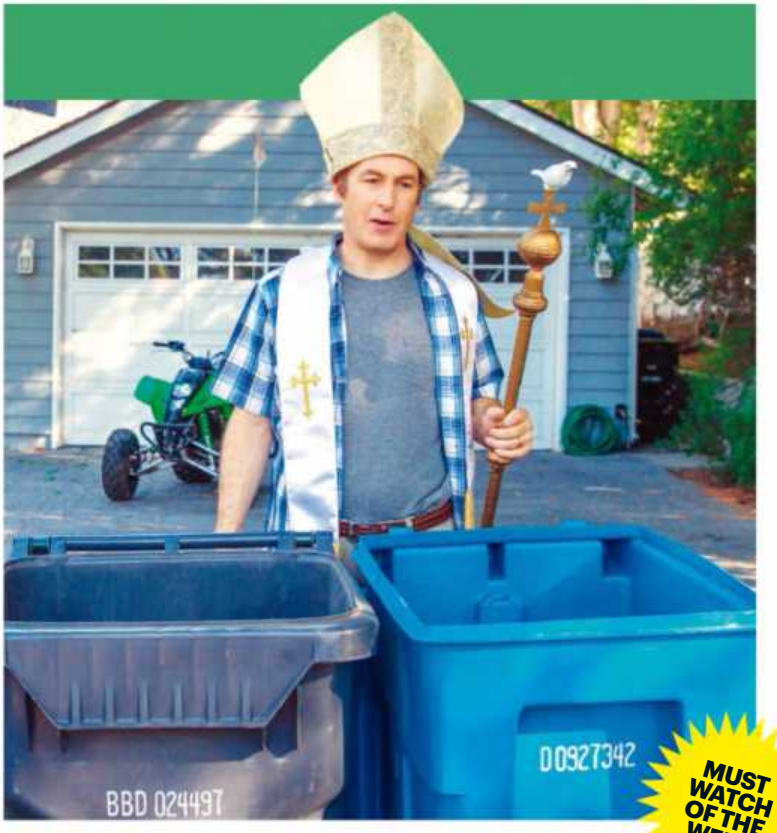
I just went to CVS. They give you these coupons, and you never use them. But I made a point: "I'm going to spend this." It was an $8 coupon! I spent my $8 [on] makeup. Come on—we going back to the first question!

NIECY NASH: PAUL ARCHULETA/FILMMAGIC.COM; MAKEUP: GETTY IMAGES (2); GRAHAM NASH: DOUGLAS GORENSTEIN/NBCU PHOTO BANK/GETTY IMAGES; OGDEN NASH: DAVE MATHIAS/*THE DENVER POST*/GETTY IMAGES; STEVE NASH: ANDREW D. BERNSTEIN/NBAE/GETTY IMAGES; *NASH BRIDGES*: CBS PHOTO ARCHIVE/GETTY IMAGES; MOUSE: MINDEN PICTURES/GETTY IMAGES; OBAMA: CHIP SOMODEVILLA/GETTY IMAGES; KALING: IMEH AKPANUDOSEN/GETTY IMAGES


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What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY CLARK COLLIS @ClarkCollis**



MUST WATCH OF THE WEEK

Series Debut

W/ BOB & DAVID

FRIDAY, NOV. 13 | STREAMING | NETFLIX

With four short seasons back in the mid-'90s, HBO's *Mr. Show With Bob and David* left a legacy that influenced alt-minded, nerd-absurd sketch comedy (*Tim and Eric Awesome Show, Great Job!*; *Portlandia*); helped launch Tenacious D and Sarah Silverman; and, of course, gave us Bob Odenkirk (*Better Call Saul*) and David Cross (*Arrested Development*). This four-episode semi-revival is a concentrated blast of their neo-Pythonesque irreverence, tailored to our geeky present (time travel is involved). Each episode is dense with loosely linked sketches, some sharply satirical (*Better Roots*, a white-friendly reimagining of *Roots*), others just strange, like a silly take on the man-hunts-man short-story classic "The Most Dangerous Game." Even the misses have some impish kick. A bit about the power of a certain C-word goes from whiff to hilariously weird in a blink and sums up the offbeat pleasures of this edgy gem. **A–** *—Jeff Jensen*

W/ BOB & DAVID: SAEED ADYANI/NETFLIX; DOC MARTIN: ACORN TV; GRANDFATHERED: ROBERT TRACHTENBERG/FOX

MONDAY NOV. 9

Gotham
8–9PM | FOX

Nygma has a run-in with a familiar face—or a familiar Two-Face, conceivably.

Women of Honor
8–9PM | LIFETIME

Michelle Obama and Jill Biden help celebrate female veterans and caregivers.

Jane the Virgin
9–10PM | THE CW

Rogelio is determined to confront his nemesis, guest star Britney Spears, about their past. Why? Was he in *Crossroads*? Oh, *don't* start trying to tell me that's a good movie.

Bigfoot Captured
9–11PM | HISTORY

"I can't believe it—he seemed like such a nice, quiet guy," Bigfoot's neighbor later told the media.

GUEST-BUSTER

Doc Martin
STREAMING

ACORN TV

***Alien* star Sigourney Weaver guests. So I suppose we'll find out if anyone can hear you scream in rural England.**



TUESDAY NOV. 10



Grandfathered
8–8:30PM | FOX

Jimmy's smooth moves fail to impress one of Sara's co-workers. She does know he's played by John Stamos, right?

The Flash
8–9PM | THE CW

Barry decides to confront Zoom. Ah, but like the Aretha Franklin song goes, "Who's zoomin' who?" (Huge fan of *The Flash*, Aretha.)

Season Premiere

The Curse of Oak Island
9–10PM | HISTORY

The Laginas attempt to solve the mystery of Oak Island by drilling an enormous hole. Hey, that *always* works for Sherlock Holmes!

iZombie
9–10PM | THE CW

Liv crosses paths with the most dangerous man in Seattle—but how dangerous is *that*?

Chicago Fire
10–11PM | NBC

In which one lucky woman gets to fulfill every bride's dream of getting married in a firehouse.

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

TUESDAY NOV. 10 (cont.)



Series Debut

Donny!

10:30–11PM | USA

Former ad exec Donny Deutsch knows how to sell a product. This time, though, he's selling a blockheaded, cartoonish version of himself in a meta-comedy skewering the privileged media world. "I just thought it would be fun to make myself the butt of the joke," he says. Case in point: In the pilot, Deutsch chides a talk-show guest about the dangers of sexting—only to make the same mistake. "There are a lot of people in media who sit on that perch, but in reality everybody's doing the same stupid thing," Deutsch explains. To illustrate his point, Deutsch has invited a bevy of guest stars, including Christie Brinkley, Regis Philbin, and Martha Stewart, to get in on the self-spoofing. "Everybody came to play," Deutsch says. "The whole show is a wink." *—Shirley Li*

WEDNESDAY NOV. 11

The Middle

8–8:30PM | ABC

Mike tries to help Brick win a cornhole tournament, about which I have absolutely no comment whatsoever.

Modern Family

9–9:31PM | ABC

Much like the last night of my recent vacation in New Orleans, this episode revolves around liquor and a plan to market hot sauce.

Supernatural

9–10PM | THE CW

Castiel wants to stop the Darkness. Although this really sounds like a task for the Light Switch.

Season Premiere

Alaskan Bush People

9–10PM | DISCOVERY

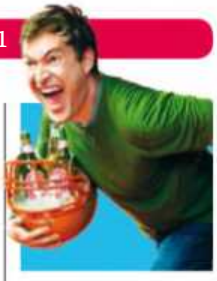
The Brown family take their back-to-basics lives to the next level. Which, as they've already built a clothes dryer from an oil drum, I feel is concerning.

American Horror Story: Hotel

10–11PM | FX

We find out who lives in room 33. But will we find out if they take the *Los Angeles Times* or *USA Today*?





The League

10–10:30PM | FXX

Paul Scheer wrote this episode of *The League*'s final season, and plotlines include Pete (Mark Duplass) binge-watching an *X-Files*-esque show called *The Block* ahead of its series capper. "It was fun to comment on the finale of a show when we were [close to] having a finale," says Scheer. Fun—and pricey. "It has the distinction of being the *most* expensive *League* episode," he says.

THURSDAY NOVEMBER 12

Series Debut

Project Runway: Junior

9–10PM | LIFETIME

After 14 seasons as the mentor and voice of reason on *Project Runway*, Tim Gunn did not want to do a junior edition. "I hated season 14," he says. "But *Junior* was phenomenal from day one." The spin-off sees 12 teens creating cutting-edge couture—sometimes out of materials as unconventional as "things found in a car wash"—to compete for a fashion scholarship, $25,000 to launch a line, and a feature in *Seventeen*. And their knowledge? Totally homegrown. "We're touching upon designers from Tennessee and Kansas, where the nearest fabric store is 200 miles away," he says. But? "You will be blown away." *—Stephanie Schomer*





Bones

8–9PM | FOX

An escape artist with possible enemies in the magic community is killed. How is Neil Patrick Harris not a guest star in this episode?

Mom

9–9:30PM | CBS

Christy and Bonnie attempt to help a teenage addict they encounter at a meeting. I'm laughing already!

Scandal

9–10PM | ABC

Fitz is in the middle of negotiating a historic peace deal. Thank heavens—this Drake/Meek Mill beef has gone on long enough.

Elementary

10–11PM | CBS

Sherlock mistrusts the motives of his father, Morland. If that is his name!

How to Get Away With Murder

10–11PM | ABC

Question: How long exactly *is* this course, anyway? Just wondering.



Season Premiere

2 Broke Girls

9:30–10PM | CBS

"We keep saying we're super seniors," quips Beth Behrs about her and costar Kat Dennings reaching season 5 of their sitcom. The premiere finds Caroline (Behrs) and Max (Dennings) fighting to save Han's diner—and their cupcake window—when the city plans to demolish it, and Behrs teases that Caroline "gets an Elle Woods in *Legally Blonde* moment." Beyond the premiere, the show recently filmed its 100th episode. "You meet Caroline's grandma," says the actress. "She's been in a coma and does not know she's lost all her money too." *1 Broke Granny*, anyone? *—C. Molly Smith*

DONNY!: PATRICK HARBRON/USA NETWORK; *AMERICAN HORROR STORY: HOTEL*: RAY MICKSHAW/FX; *THE LEAGUE*: MATTHIAS CLAMER/FXX; *PROJECT RUNWAY: JUNIOR*: BARBARA NITKE/LIFETIME; *BONES*: JEFF LIPSKY/FOX; *2 BROKE GIRLS*: MONTY BRINTON/CBS

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

FRIDAY NOV. 13



John Mulaney: The Comeback Kid

STREAMING | NETFLIX

The title is a reference to Bill Clinton's 1992 election nickname, and comedian John Mulaney could use a playing-sax-on-*Arsenio* game changer of his own. A former next big thing, his sitcom *Mulaney* was a disappointing, unsalvageable mess. But his first stand-up special since that debacle proves he can still kill. Mulaney was touted as the next Seinfeld, but his clearest comedy antecedent is Chris Rock, for the way he gradually escalates bits until they burst, which makes his long riffs—particularly a deconstruction of an old cliché about marriage—spectacularly engrossing and satisfying. There are no mea culpas about his bungled TV career—like Bubba, Mulaney has already moved on. A– —*Kyle Anderson*

MasterChef Junior

8–9PM | FOX

The contestants must make a scallop dish. Which will be tricky—scallops are a notoriously tight-lipped species.

America's Next Top Model

9–10PM | THE CW

Chrissy Teigen gives tips on making it in the modeling industry but presumably not on marrying John Legend.

Shark Tank

9–10:01PM | ABC

An entrepreneur has a product he thinks should be in every college dorm room. Is it soap?

SATURDAY NOV. 14

Series Debut

Spotless

10–11PM | ESQUIRE

Esquire's first-ever scripted series stars Quebecois actor Marc-André Grondin as Jean, a French-born Londoner married to one Englishwoman, sleeping with another. Jean works crime-scene cleanup, and the opening sequences of *Spotless* feel like a fairly standard British procedural. (Which is to say, like a fairly standard American procedural but with more drug abuse and money problems.) Then Jean's brother comes for a visit, bringing bad memories and a dead girl stuffed with heroin. Suddenly you're watching a twisty underworld buddy thriller: *Breaking Bad* for Europhiles. *Spotless* is messy, and Grondin is a bit of a blank, but the pilot promises gruesome-funny delights. B+ —*Darren Franich*



SUNDAY NOVEMBER 15



Season Premiere

The Royals

10–11PM | E!

Prince Liam is desperate to discover who killed King Simon in this returning royal-family soap, which continues to ride a polo horse through British constitutional reality. But Elizabeth Hurley and Joan Collins seem to be having fun, and there is a thrill to be gleaned from a show so at ease with its daftness. B–

SuperSoul Sunday

7–8PM | OWN

Guest Shonda Rhimes probably plants the Shondaland flag and then sets off to invade...

Brooklyn Nine-Nine

8:30–9PM | FOX

Jake and Amy work a case involving a new street drug. What does it do? (I'm asking for a friend.)

Family Guy

9–9:30PM | FOX

This surely can't be the first time Peter is arrested for a hate crime.

CSI: Cyber

10:30–11:30PM | CBS

A woman is killed while video-chatting with her parents. But that's no excuse not to call your mom!

9PM OF THE DEAD

The Walking Dead

9–10PM | AMC

Daryl (spoiler) (spoiler) (spoiler) motorbike.



Series Debut

Into the Badlands

10–11PM | AMC

Somewhere along the way to building a rich fictional world, AMC's postapocalyptic martial-arts Western *Into the Badlands* breaks down. There are funny words for the new social structures. Characters are either "cogs," "barons," or "clippers," and everyone is decked out in leather. But beneath the veneer is nothing but clichés loosely stitched together. Actor Daniel Wu, however, does what he can, playing the Badlands' deadliest warrior and displaying his ass-kicking abilities in the series' many fight scenes, which are well staged and more coherent than any part of the story. C —*Kevin P. Sullivan*



JOHN MULANEY: THE COMEBACK KID: SAEED ADYANI/NETFLIX; SPOTLESS: ESQUIRE NETWORK; THE ROYALS: JIM MARKS/E!; THE WALKING DEAD: GENE PAGE/AMC; INTO THE BADLANDS: JAMES MINCHIN III/AMC

Music

EDITED BY **KEVIN O'DONNELL @ODtron**

NOTEWORTHY

Steve Martin and **Edie Brickell**'s musical, *Bright Star*, opens on Broadway next March. **Sia** drops a new album, *This Is Acting*, on Jan. 29. **Haim** are working with **Vampire Weekend**'s **Rostam Batmanglij** on new music.













TRAILER PARK

What's That Song?

From David O. Russell's go-to group for soundtracks to stadium-folk by Of Monsters and Men, EW scouts out the tunes featured in fall's most anticipated movies. **By Eric Renner Brown and Kyle Anderson**

1 THE NIGHT BEFORE

In the teaser for Seth Rogen's raunchfest, he and Joseph Gordon-Levitt re-create Tom Hanks' iconic piano scene from *Big*—only now, the duo swap "Chopsticks" for the indelible piano melody from Kanye West's "Runaway."

FIND IT On West's *My Beautiful Dark Twisted Fantasy*

2 SISTERS

Tina Fey and Amy Poehler's latest comedy finds the pair revisiting their childhood home and throwing a house party—so naturally they soundtrack the bash with Depeche Mode's '80s banger "Just Can't Get Enough."

FIND IT On the group's 1981 debut, *Speak & Spell*

3 THE GOOD DINOSAUR

Pixar's latest looks to be another triumph of animation innovation. What better to tee up the feel-good vibes than the stadium-folk from Of Monsters and Men's "Crystals"?

FIND IT On the group's 2015 album, *Beneath the Skin*

4 RATCHET & CLANK

The adaptation of the videogame—where an alien and his robot pal save the galaxy—gets a thruster-pack boost to the future with "Runaway (U&I)," by EDM savants Galantis.

FIND IT On Galantis' full-length, *Pharmacy*

5 JOY

David O. Russell has said music is essential to his movies. That's true of this dark drama starring Jennifer Lawrence, too. And the preview features one of the director's favorite acts: the Bee Gees, whose "To Love Somebody" captures the group's pre-leisure-suit era.

FIND IT On their 1967 international debut, *Bee Gees' 1st*

6 CREED

Nope, it's not a Scott Stapp biopic. This continuation of the *Rocky* franchise uses bracing hip-hop—Lupe Fiasco's rapid-fire "Prisoner 1 & 2" and Big K.R.I.T.'s bombastic "Life"—to heighten the in-ring intensity.

FIND IT On Fiasco's *Tetsuo & Youth* and K.R.I.T.'s *Cadillactica*

7 BY THE SEA

Angelina Jolie Pitt directs herself and husband Brad in this gorgeous-looking chronicle of marital discord. The ominous vibe of Harry Nilsson's disarming ballad "Perfect Day" suggests this won't end well.

FIND IT On 1977's *Knnillssonn*

8 HAIL, CAESAR!

Kidnapping, sabotage, and George Clooney in gladiator garb feature in the Coen brothers' homage to Old Hollywood tomfoolery. British swamp-funk maestro Jamie N Commons' "Rumble and Sway" keeps the levity rolling.

FIND IT On 2013's *Rumble and Sway* EP

9 RACE

This movie tells the tale of Jesse Owens' remarkable run at the 1936 Olympics in Hitler-controlled Germany. Atlanta hippie-hop upstart Raury's "Devil's Whisper" puts some wind at Owens' back.

FIND IT On Raury's just-released debut, *All We Need*

10 MISS YOU ALREADY

All-American Rejects' Tyson Ritter has scored a role in this drama starring Drew Barrymore and Toni Collette—and his group also contributes a new track: the sentimental acoustic weeper "There's a Place."

FIND IT On iTunes

KEVIN MAZUR/WIREIMAGE.COM

ALSO AVAILABLE

Little Mix
Get Weird

The title of the third LP from this prefab *X Factor* group suggests a set of out-there pop. Too bad the quartet play it safe with glossy anthems, misty-eyed ballads, and rowdy pep-rally stompers. One highlight: The ladies let their freakiness shine on the thrilling, Prince-style party-starter "Weird People." **B–**
—Kevin O'Donnell

Natalie Merchant
Paradise Is There

For the 20th anniversary of her solo LP *Tigerlily*, the ex–10,000 Maniacs singer delivers revamped versions of those 11 tracks. Her inspirational hit "Wonder" is overly earnest, transformed from a funk-lite rocker into a spare ballad. But her jazzy spin on "Jealousy"—with Merchant, now 52, sounding as youthful as ever—feels like hanging in a cozy coffee shop for open-mic night circa 1995. **B**
—Kevin O'Donnell

Ty Dolla $ign
Free TC

The Los Angeles rapper's anticipated debut is a genre-morphing outlet for his inventive sense of melody and hypnotic pipes. Like many hip-hop debuts, *Free TC* could use some editing, but Ty has enough charm to carry bedroom jams, Cadillac bangers, and folk-funk experiments all at once. **A–** *—Kyle Anderson*

Tim McGraw
Damn Country Music

With more than 40 million albums sold, the country king isn't giving in to Nashville trends, so on his 14th studio LP, McGraw does what he damn well pleases: The album avoids bro country for slow-rolling soul-searchers and uplifting soft-rockers. While he's not taking risks—even a duet with daughter Gracie is a lovely echo of his classic songs with wife Faith Hill—these tunes are as comfy as a pair of worn Lucchese boots. **B**
—Madison Vain

▼ Tim McGraw



BREAKING BIG



BOOTS

The brain behind tracks on Beyoncé's surprise 2013 album delivers one of the year's wildest debuts

Here's something you might not know about some of your favorite Beyoncé songs: They were written and produced by a 28-year-old named Jordan Asher. In 2013, the pop star tapped the studio wizard, who was signed as a producer to Jay Z's Roc Nation label, to put a fresh spin on tracks for her surprise smash album, *Beyoncé*. Now Asher, who's known by the moniker Boots, is going solo this month with his major-label debut, *Aquaria*, one of the year's edgiest and most inventive records. "There's a water tornado [of influences]," he says, citing Nas, Miles Davis, David Bowie, and Missy Elliott. "If it's jumping genres, that's just how I take in music." Boots, who hails from South Florida, is guarded about his personal life—"I would rather people just stay out of my business," he says—but he honed his chops playing in the indie-pop duo Blonds before his Roc Nation move. Once there, he says he turned Beyoncé on to everything from Aphex Twin to Led Zeppelin. While Asher also has credits producing for FKA twigs and Run the Jewels, he's pumped about his own music: "It means a lot to me to have made the album that I wanted to make."

—Eric Renner Brown

Hailee Steinfeld: A Pop Princess Is Born

The actress, 18, got her start in movies like *Pitch Perfect 2*. But on her debut EP, ***Haiz***, out Nov. 13, she proves she's a fierce force to be reckoned with. **By Madison Vain**

What made you want to make a transition from movies to music?
With acting, I've never given anyone the opportunity to get to know me personally—I choose a character that I love and identify with and I hope that there's something in there that someone can relate to. But with music, [it's] putting my own name on my own story.

Are you nervous for the world to hear you sing?
There's always the moment before you put something out into the world that's like, "Could this be bad?" But with [my single] "Love Myself," there was very little question as to whether this should be anything *but* the first single. I wanted something that had an incredibly strong message and that meant something to me.

On the song "Hell Nos and Headphones," you sing about feeling like an outsider at a party.
I remember trying to make conversation at a friend's house once and just getting, "Oh, cool, yeah, great." And then the turned shoulder. I was standing there like, "I look like a complete loser!" So I faked a phone call in a house where no one gets service and went home. Then I went into the studio in a rage and was telling this whole story about not understanding why I couldn't get these people to talk to me. It's amazing how something like that song can come out of one night.

What do you say to naysayers who think actors can't become musicians?
I've never worried that people aren't going to take me seriously. There was some concern on both sides about what my main focus would be. For a second, I felt like I had to [pick] one over the other. But it didn't take long before I realized it was very easy to say, "Both."

You're part of Taylor Swift's squad. What has she taught you about becoming a pop star?
I've learned so much in the last couple years of my life. And I owe a lot to my friends that I've met through the business—and friends that I've known since I was younger. But I think growing up in a world where it's so hard to be understood and heard in the right way, I've learned the importance of having self-love and self-confidence.



▲ Bob Dylan

THE BEST OF THE BAR

There is a *lot* of **Bob Dylan** on the new six-CD, 111-track set *The* We sifted through the alternate takes, song fragments, and

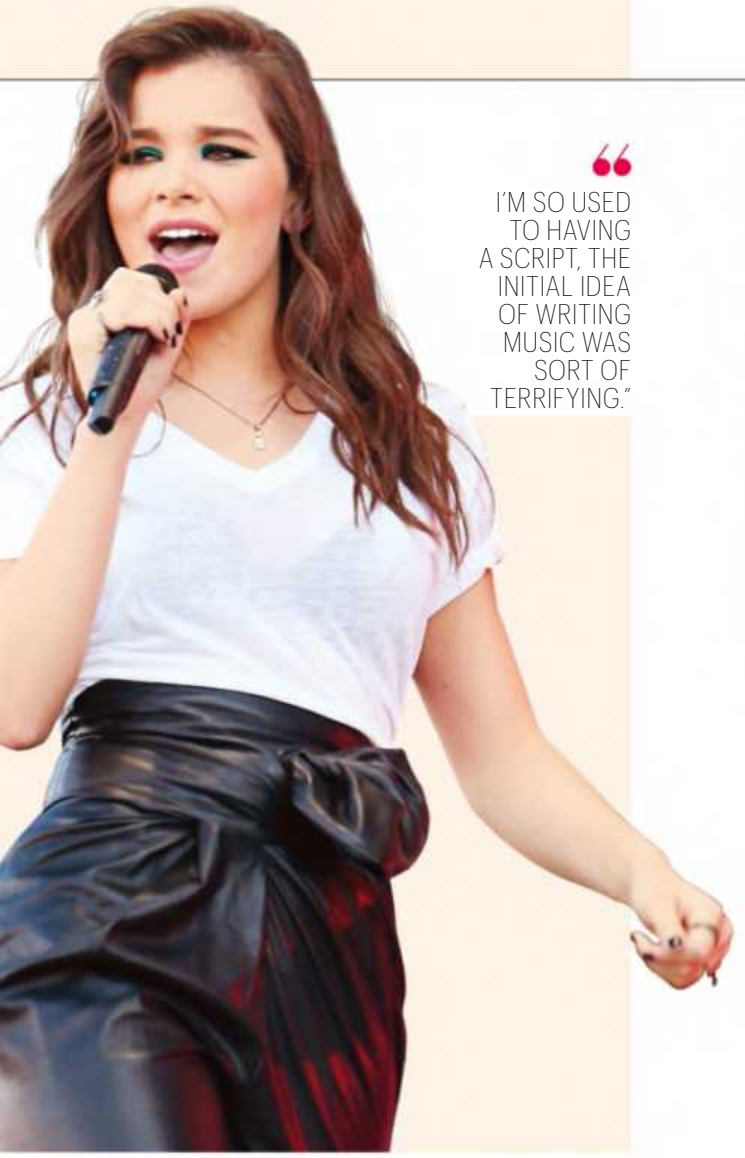
1 "Subterranean Homesick Blues (Take 1, Remake)"
A fascinating take on Dylan's verbose hit single, which finds him understandably losing track of his lyrics.

2 "It Takes a Lot to Laugh, It Takes a Train to Cry (Take 1)"
Dylan himself contributed basic but effective piano on this bluesy take of a future classic.

3 "Like a Rolling Stone (Take 11, Remake)"
Twenty(!) versions of this tune make up disc 3 of the box set, from this slightly different version...

4 "Like a Rolling Stone (Master Take, Guitar)"
...to guitarist Mike Bloomfield's isolated performance.

5 "Highway 61 Revisited (Take 3)"
It's not wildly different from the well-known version, but this cut showcases Bloomfield's ace blues-guitar licks.



"I'M SO USED TO HAVING A SCRIPT, THE INITIAL IDEA OF WRITING MUSIC WAS SORT OF TERRIFYING."

D'S NEW BOOTLEG

Cutting Edge 1965–1966: The Bootleg Series Vol. 12. studio banter for the most notable tracks. **By Clark Collis**

6 "Visions of Johanna (Take 5)"
Members of the Band back Dylan on a rockier version of this track, which appeared on his 1966 double LP, *Blonde on Blonde*.

7 "Stuck Inside of Mobile With the Memphis Blues Again (Take 13)"
This features a jarringly different rhythmic backing than the finished version—but Dylan's vocal performance is spot-on.

8 "Just Like a Woman (Take 4)"
An awesome Bo Diddley-ized version of yet another mid-'60s Dylan classic.

9 "Sad-Eyed Lady of the Lowlands (Take 1)"
This track was recorded during the same session as the one from *Blonde* and was cut after Dylan's band had waited 10 hours for him to finish writing the lyrics.

ASHER: ELLIOT LEE HAZE; STEINFELD: MICHAEL TRAN/WIREIMAGE.COM; DYLAN: VAL WILMER/GETTY IMAGES; THE BEATLES: © APPLE CORPS LTD.

▼ Paul McCartney, Ringo Starr, John Lennon, and George Harrison



Secrets of the Beatles' Music Videos Revealed

With *1+*, a reissue of the hits collection *1*—featuring restored versions of their best short films—out now, director **Michael Lindsay-Hogg** looks back on working with John, Paul, George, and Ringo during the band's final years. **By Eric Renner Brown**

▷ The Fab Four made promotional videos out of necessity
The group's rabid audiences made it unbearable for them to tour. So in 1966 they tapped Michael Lindsay-Hogg, who directed the British music show *Ready, Steady, Go!*, to film short clips for fans. "They thought it'd be a good idea if they made their own videos," he says. "Then they wouldn't have to appear themselves. They could just ship them all over the world."

▷ They could have pioneered the high-concept music video
For the "Paperback Writer" video, Lindsay-Hogg pitched a plot where McCartney would play a journalist moonlighting as a novelist. Beatles manager Brian Epstein nixed the idea because he "didn't want anything unusual," says Lindsay-Hogg, who would go on to conceptualize rock projects like *The Rolling Stones Rock and Roll Circus*, filmed in 1968.

▷ They pulled an Ashlee Simpson for "Hey Jude"
While filming the 1968 clip in front of an audience, the group actually mimed the performance, though McCartney did sing live. Lindsay-Hogg says the band killed time during the shoot by covering Motown tunes: "They got into it!"

▷ Ringo and George almost got cold feet for their last concert
The group's final show, atop London's Apple records rooftop in 1969, was filmed for TV broadcast, but Lindsay-Hogg says Harrison and Starr weren't enthusiastic about the gig: "Paul thought doing things as a group collectively would keep them together. And John said, 'F--- it, let's do it.'" A surprise drop-in from the police only added to the Beatles' energy: "That made them even happier, being busted!"

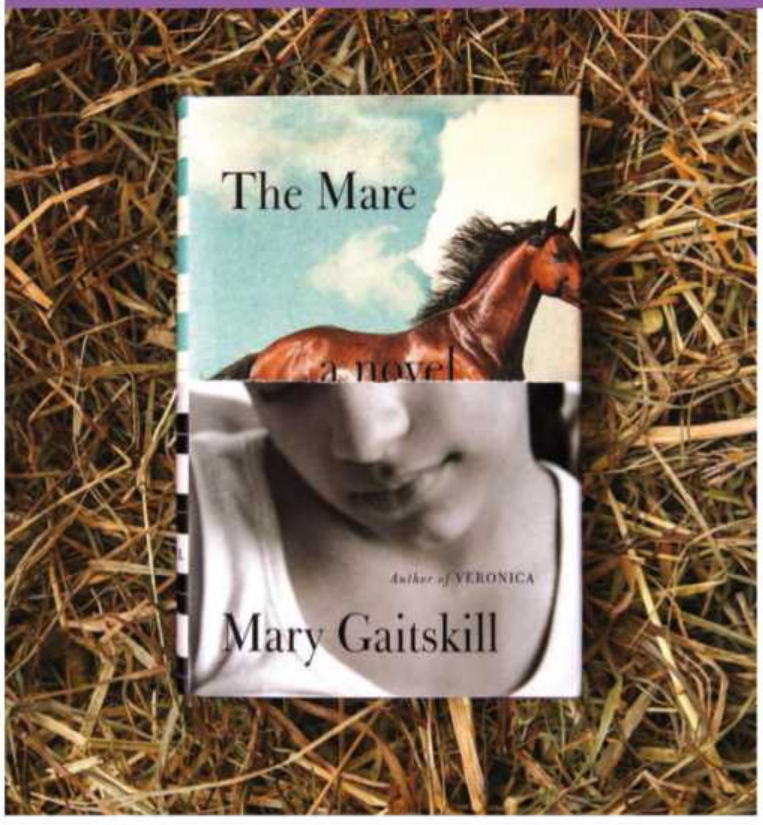
▷ They had a rider that would make any pop diva blush
Lindsay-Hogg says when he first met the group at their Abbey Road studios in '66, the guys had the poshest surroundings: "Bands would have pizza or takeout Chinese for supper, whereas in this room, there was a dining table with a tablecloth, china, crystal glass, and wine. When the door opened, and they came in, it was like a furnace of fame had walked in the room."

Books

EDITED BY **TINA JORDAN** @EWTinaJordan

BETWEEN THE LINES

Random House will publish **Pope Francis**' *The Name of God Is Mercy* in January. In an interview for *The New York Review of Books*, **President Obama** said that "the most important stuff I've learned I think I've learned from novels."



The Mare

BY	PAGES	GENRE	REVIEW BY
Mary Gaitskill	441	Novel	Melissa Maerz @*MsMelissaMaerz*

MARY GAITSKILL IS such a fierce observer of brutality that one Amazon reviewer famously called her "the Jane Austen of sickos," and the title stuck. Though she earned a National Book Award nod for 2005's *Veronica*, which followed the painful relationship between an ex-model and an AIDS patient, she's best known for penning the S&M story that was adapted for the 2002 movie *Secretary*, in which a woman enjoys getting spanked by her boss. So it's surprising that Gaitskill's new novel was inspired by *National Velvet*, that heartwarming tale of a girl, her beloved horse, and the race they win against all odds. Even reading the plot of *The Mare*—which follows Velvet, an 11-year-old Dominican kid from Brooklyn, and Ginger, a 47-year-old white artist who invites Velvet to go riding upstate through the Fresh Air Fund—you might expect the most depressing ending. *Uh-oh, someone's gonna beat that horse dead.*

But this is a different book for Gaitskill, one that's remarkably tender, though thankfully not sentimental. Switching perspectives between Velvet and Ginger (and occasionally Velvet's mother and other characters) over several years, the novel explores Velvet and Ginger's attempts to bridge the racial and socioeconomic divide between them, questioning whether it's possible for a privileged country lady and an inner-city kid to really make a difference in each other's lives. The voices ring true with a few exceptions (would a Dominican teen really describe a classmate's skin as "café au lait"?), allowing Ginger's and Velvet's biases to come through honestly, so that neither character has to serve as an example for her race or class. And the love story between Velvet and her mare is more than just an excuse to explore themes of nature versus nurture or rational thought versus animal instinct. It's also a detailed portrait of the nonstop work it takes to care for a horse, capturing the finer details of training, grooming, and mucking the stalls.

Of course, caring for a child can also be thankless work, and the parallels between raising horses and teenagers are sometimes too neat. (*The Mare* is a play on *mère*, or mother.) But the novel is still a deeply affecting tribute to basic human connection. As it turns out, the ending is neither triumphant nor depressing—it's a truthful meditation on the limits of birth motherhood, surrogate motherhood, and mothering yourself. **A–** E C A

MEMORABLE LINE "The social worker walked around in little high heels, squishing out of tight pants like she's a model, but with her face frowning like a mask on Halloween."

PHOTOGRAPH BY **METTIE OSTROWSKI**

KEY E = E-BOOK C = CD A = AUDIBLE

In Graphic Detail

This fall's terrific crop of graphic books includes Stan Lee's memoir, a sweetly sad coming-of-age novel, and even a peek into the strange-but-true world of trash collection.

By Isabella Biedenharn



1 The Arab of the Future
Riad Sattouf
A best-seller in France, this graphic memoir by a longtime *Charlie Hebdo* columnist brings to life the author's childhood in Syria, France, and Libya.

2 Trashed
Derf Backderf
For his next trick, the author of *My Friend Dahmer* blends fact and fiction while submerging us in the intriguing, hilarious, and stinky world of trash collectors, all based on his own experience.

3 City of Clowns
Daniel Alarcón
Illustrator Sheila Alvarado lends visual brilliance to Alarcón's affecting tale of a tabloid reporter coming to terms with his father's second family while writing about the street clowns of Lima, Peru.

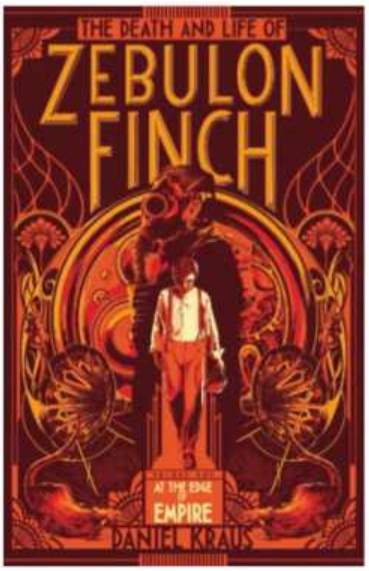
4 Amazing Fantastic Incredible
Stan Lee, Peter David, and Colleen Doran
It's only fitting that Lee, the Marvel legend who co-created Spider-Man, the X-Men, and Iron Man, tells his own life story with such vivid dynamism.

5 Filmish
Edward Ross
Film historians and comic enthusiasts, meet your new favorite book: As Ross unspools the history of film, he spotlights the good while refusing to sidestep issues like censorship and race.

6 Honor Girl
Maggie Thrash
In this funny yet heartbreaking debut, 15-year-old Maggie finds more than she expected at summer camp when she falls in love for the first time—with her female counselor.

7 Ruins
Peter Kuper
Touched with surrealism, Kuper's novel about a couple spending a sabbatical in Oaxaca, Mexico, braids their story with the tale of a migrating monarch butterfly.

8 Out on the Wire
Jessica Abel
With comics and podcasts both on the rise, it's a perfect time for a media collision: Abel investigates modern narrative radio and its stars, featuring interviews with *Radiolab*'s Jad Abumrad and *This American Life*'s Ira Glass.



The Death and Life of Zebulon Finch, Vol. 1

BY Daniel Kraus | **PAGES** 642 | **GENRE** YA

REVIEW BY Megan Lewis *@meganleannlewis*

ZEBULON FINCH, KNOWN as "the Black Hand," is a 17-year-old gangster operating on the streets of 19th-century Chicago, distributing death and visiting whorehouses. It's a lifestyle that earns him a bullet in the back of the head and a trip to the bottom of Lake Michigan. Only Finch does not die—at least not in the normal sense. His ability to move, think, and speak stays intact, but his body is slowly decomposing. With no clue why this has happened, Finch sets off on a long journey in search of... what? Love? Atonement? Without anyone to explain what he's supposed to be doing, Finch wanders through cities and decades, all the while transforming from a villain to someone worthy of sympathy.

Through the rotting eyes of his leading man, Kraus spans some of the most turbulent eras in American history, from the battlefields of World War I to moonshine distilleries in Prohibition-gripped Georgia to the golden age of Hollywood. Finch plays an active role in each conflict, using his inability to die (again) to his advantage as a soldier and as a bootlegger, although his decaying flesh is problematic in the bright lights of moving pictures. Time passes, but he grows no closer to understanding his predicament.

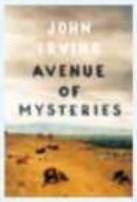
Despite its length, the novel never lags; the separate time periods constantly propel the narrative forward. Kraus' globe-trotting dead kid is by turns cavalier, playful, and thoughtful, and his singular voice—a debonair turn-of-the-century murderer-turned-victim—is utterly riveting. **A**

PHOTOGRAPH BY **MICHAEL CHINI**

BOOKS OF MY LIFE

John Irving

To mark the publication of his new novel, *Avenue of Mysteries*, the celebrated author of *The World According to Garp* and *The Cider House Rules* weighs in on the books and writers who have influenced him the most



What I read as an adolescent

I remember those first-love feelings that drew me to reread certain novels, as if I needed to memorize them before I could move on. I don't feel very connected to American literature, but to my fellow New Englanders—yes. I had just started high school when I read, and immediately reread, ❶ *The Scarlet Letter*. Nathaniel Hawthorne helped me understand those vestiges of American puritanism that would drive me, as a novelist, to give prominence to sexual minorities. I'm a sexually explicit writer on purpose.

And Melville's *Moby-Dick*—most notably, Queequeg and his "coffin life-buoy"—taught me that foreshadow is the storytelling companion of fate. The other students in my class complained; they said the novel was too long, and there was too much about whales. I couldn't wait to read it again.

Some of my earliest influences

As for fate, and how you can't escape yours, I love Thomas Hardy's ❷ *The Mayor of Casterbridge*. In the first chapter, the protagonist gets drunk and sells his wife and daughter to a sailor. By the way, you can never atone for that.

Great Expectations was the novel that made me want to be a writer, but only if I could be a novelist like Charles Dickens. And for sheer drama, nothing can compete with the "Tempest" chapter in ❸ *David Copperfield*—when Steerforth's body washes ashore, and Copperfield sees the remains of his childhood idol and tormentor. On the beach, Steerforth lies "among the ruins of the home he had wronged." There's no need to say more. But Dickens, being Dickens, gives Copperfield more to say: "I saw him lying with his head upon his arm, as I had often seen him lie at school." I've never been an adherent of minimalism; Dickens taught me it was okay to say more.

I first read Gustave Flaubert's *Madame Bovary* before I was married—actually, only about three or four years before it occurred to me that I might get married. (I was still in high school.) What did the adulteries of a doctor's wife in provincial France matter to me? But Emma Bovary matters a lot; to this day I don't know any adulterous woman as well as I know Emma.

When it comes to the novel, the 19th century is the model of the form for me.

Where I learned about creating a powerful "voice" for my characters

I was still a teenager when I read Thomas Mann's ❹ *Death in Venice*. Why wouldn't the nature of the artist interest an aspiring fiction writer who hoped, as I did, to become an artist at writing?

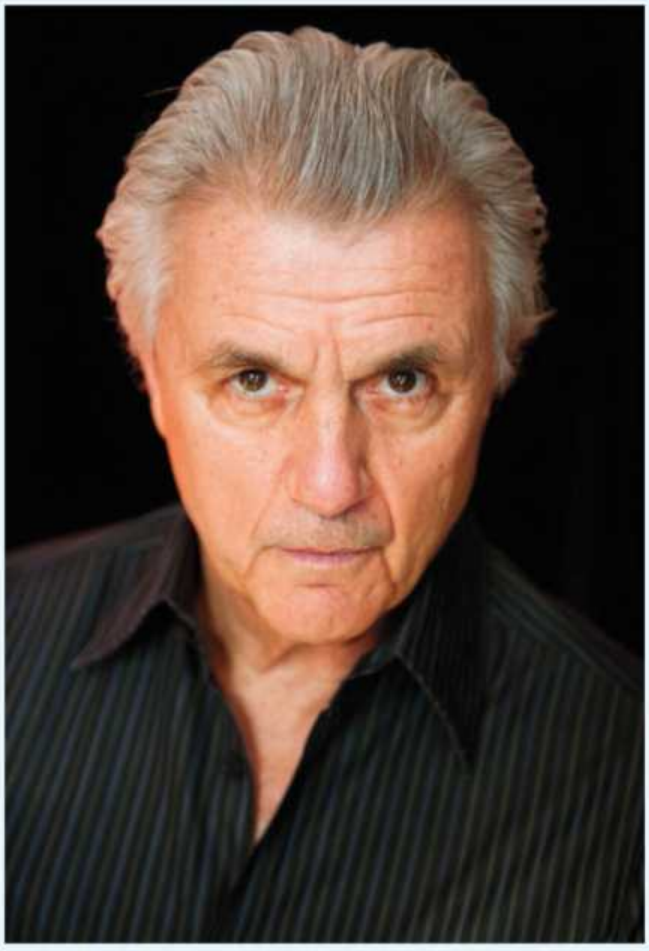
James Baldwin's *Giovanni's Room* also entered my life when I was a teenager. Before I read Baldwin's short novel, I thought nothing in modern fiction could match the devastating sadness of *Romeo and Juliet*.

Around the same time I discovered *Giovanni's Room*, I read and admired Graham Greene's ❺ *The End of the Affair*—a wartime love story, influenced by Greene's becoming a Catholic in his early 20s. They are both first-person narratives; for doomed love stories, the first person is a convincing voice.

The books that taught me how to be funny

I was a college student when I read the Günter Grass novel ❻ *The Tin Drum*. Here was 19th-century storytelling, but the novel was about 20th-century history, sexual behavior, and politics. I hadn't known you could do that: write a 19th-century novel that was contemporary. Grass made me feel, for the first time, attached to the world of living writers. Grass was also a comic novelist, but no less serious for being humorous; he was funny and serious, at ease with being both.

Later—speaking of at ease with being both—I was one of Kurt Vonnegut's students at the



"I'M NOT THE FIRST WRITER WHO WOULD TELL YOU: I LEARNED TO BE A WRITER FROM READING."

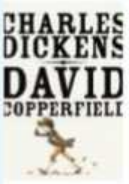
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Iowa Writers' Workshop. Like Grass, Vonnegut was seriously funny. Kurt and I have little in common as storytellers except our love of laughter. And laughter, serious laughter, brings me to Robertson Davies, the Canadian playwright and novelist. As a member of the Old Vic repertory company, Davies was trained in acting, directing, and stage management. His novels have a dramatic architecture; there is a theatrical staging of the most comic and tragic scenes.

The writer who (unexpectedly) had a great impact on me

I was writing *The Cider House Rules* when I read Edmund White's 7 *A Boy's Own Story*. This was 1982 or '83—I was 40 or 41. I probably imagined I was old enough, and sufficiently experienced as a novelist, to be beyond succumbing to the influence of another writer; I definitely thought I was beyond being influenced by a writer of my generation. I was wrong.

A Boy's Own Story is about the "impossible desire to love a man but not to be a homosexual." The novel is a confession, a triumphant one, and an act of advocacy. A gay boy overcomes his fear that he'll "become a queer and never, never be like other people."

I am more confident as a novelist because of Edmund White, who also became one of my closest writer friends. I learned from *A Boy's Own Story* that novels can do this—create characters, tell a story, and be acts of advocacy. I'm not the first writer who would tell you: I learned to be a writer from reading.

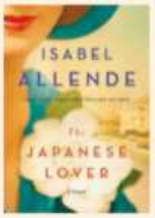
QUICK TAKES



I Blame Dennis Hopper

ILLEANA DOUGLAS
Memoir

More than a memoir, this book is a love story—and not that of Douglas, big-eyed star of films like *GoodFellas*, *Cape Fear*, and *Alive*, and her onetime boyfriend Martin Scorsese, though she does capture the glee of their 10-year relationship beautifully. It's Douglas' head-over-heels madness for the movies that illuminates the text like a projector bulb through a filmstrip, from her parents' decision to run a hippie commune after being bewitched by Dennis Hopper in *Easy Rider*, to Douglas' own obsession with actors like Lee Marvin and Richard Dreyfuss, to her sometimes "delusional" confidence that she was born to be a star. Douglas recounts her life and work with a perfect mix of self-deprecation and glowing pride. Reading it feels like listening to the magnetic storyteller herself—and it's enough to make you fall in love too. **A–** —*Isabella Biedenharn* E



The Japanese Lover

ISABEL ALLENDE
Novel

Allende's latest, which has a decades-spanning secret affair at its heart, hits all kinds of hot-button topics—incest, child abuse, abortion, interracial relationships. But it is at its most successful when delving into a disgraceful moment in American history after Pearl Harbor, when thousands of Japanese-Americans were unconstitutionally sequestered in internment camps. This serves as a narrative roadblock to a burgeoning love: A young Polish refugee lands with wealthy relatives in San Francisco and befriends the Japanese son of her family's gardener; the two are inseparable until he is imprisoned. A few tone-deaf moments and underwhelming twists aside, Allende is a gifted writer, and the pages fly by; she relays atrocities and love scenes in the same straightforward fashion, and her tale has greater impact because of it. Character and plot are fairly thin, though, making it hard to become emotionally invested. *Lover* sheds light on some dark corners but doesn't quite live up to its promise. **B–** —*Maya Stanton* E C A



Reporting Always

LILLIAN ROSS
Nonfiction

I was surprised to learn that the venerable Lillian Ross, a writer at *The New Yorker* since 1945, eschews the use of tape recorders for her famous interviews. "I prefer to take notes and trust my own ear for dialogue," she writes crisply in the introduction to *Reporting Always*, a collection of her most luminous *New Yorker* pieces. The book contains my all-time favorite, a marvelous 1950 profile of Ernest Hemingway drawn from days of interviews. First Ross joins "Papa" at his hotel for champagne and caviar (Marlene Dietrich pops by), then she takes him coat shopping at Abercrombie & Fitch, and finally they spend a morning at the Metropolitan Museum of Art, where Hemingway, nipping from a silver flask, gazes at a Cézanne painting called *Rocks—Forest of Fontainebleau*. "This is what we try to do in writing," he tells Ross, "this and this, and the woods, and the rocks we have to climb over." **A** —*Tina Jordan* E

KEY E = E-BOOK C = CD A = AUDIBLE

CITY ON FIRE

Doorstop Or the Next Big Thing?

It's the most hotly anticipated novel in years. But now that it's finally in readers' hands, is *City on Fire*—**Garth Risk Hallberg**'s epic 944-page tale of 1970s New York—living up to its enormous advance buzz? **By Isabella Biedenharn**



▲ Garth Risk Hallberg

GARTH RISK HALLBERG'S story is already the stuff of publishing legend: A debut novelist toils for seven years on his book while juggling three teaching jobs and caring for his two kids—and then, in short order, producer Scott Rudin snaps up the movie rights and Alfred A. Knopf wins the rights to publish for nearly $2 million.

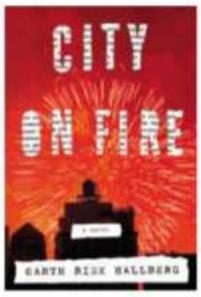
That's an unheard-of figure for a first-time novelist, especially one who admits he wasn't even writing the book for publication at first. "I just put that question out of my mind," Hallberg says. "It wasn't like a bunch of people were running around in 2007 like, 'Bring me your 900-page manuscript!'" In fact, he points out, the topic on everyone's lips was the shortening of the American attention span. And bookstores, gutted by Amazon, were closing left and right.

But in late 2012 Hallberg met Chris Parris-Lamb, who would become his literary agent—and the book's first champion. "I immediately knew he was as good as any writer I'd ever seen," says Parris-Lamb, who held a feverish two-day auction in October 2013 for the book. Knopf editor Diana Miller, who outbid nine other publishers, says that while the experience was nerve-racking, "it was also really nice to imagine all these editors across New York sitting up late into the night turning these pages. It felt like the whole city was starting to get excited."

Fervor may have been high in the publishing world, but to earn back that heady advance, Knopf needed to spark real-world excitement. So, earlier this year the company began heavily promoting *City on Fire* to booksellers, planned an 18-city tour for Hallberg, released a trailer with an original song by the Walkmen, and orchestrated profiles of Hallberg in *Vogue* and *New York* magazine that ran shortly before the novel's Oct. 13 release.

Though early reviews were mixed ("He tried to squeeze too much juice out of the apple," wrote *The New Yorker*), many of them were raves: *The New York Times* called *City on Fire* "a novel of head-snapping ambition and heart-stopping power." Despite getting off to a slow start—first-week sales were a lackluster 11,000—it nonetheless debuted at No. 5 on the *Times*' best-seller list, though week 2 saw it slipping to No. 13.

For a book widely touted as the hottest title of fall, these numbers aren't great, but Rick Simonson of Seattle's Elliott Bay Book Company cautions that "how fast something sells out of the chute" isn't important. The novel's success might be more of a slow burn as people continue to talk about it, he says. Julie Wernersbach of BookPeople in Austin also believes that sales for novels like Hallberg's build slowly through word-of-mouth recommendations. "But before people can begin recommending *City on Fire*," she points out, "they have to get all the way through it."



"I IMMEDIATELY KNEW HE WAS AS GOOD AS ANY WRITER I'D EVER SEEN."
—LITERARY AGENT CHRIS PARRIS-LAMB

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HALLBERG: MARK VESSEY

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The Bullseye



The last thing Jessie J needs is an Amber Rose phase. (Feel free to Google this sentence.)



The Exorcist director: "I didn't set out to make a horror film." In related news, *Titanic* wasn't about a boat!



Did Taylor Swift's squad just jump the snowman?

CBS' new *Star Trek* series will boldly go where no six shows, 12 movies, or 9 million pieces of fanfic have gone before.



Our first tip for the 2016 Oscars: Learn how to pronounce Saoirse Ronan.



Ansel Elgort and Taron Egerton to star in *Billionaire Boys Club* movie, following in the oh-so-esteemed footsteps of Judd Nelson and Brian McNamara.



It's been 25 years, but just guess how excited she is.

For more on this thing, see *Sports Illustrated.*





This week, we're putting a spotlight on *Spotlight.*



Supernatural airs best POV from an inanimate object since Rosie Huntington-Whiteley in *Transformers.*



We get IKEA, and Sweden gets Leonardo DiCaprio's 21-year-old Nordic doppelgänger. Uh, can we swäp?



Our movie stars are *Crisis*!



Jessica Simpson dresses as Christie Brinkley, setting a new record high for C-list-on-C-list crime.

Twitter replaces "favorite" star with "like" heart. We blame the new CEO.





Happy November. We're regifting you this from 2013.



Happy Movember. We're regifting you this from 2013.



If you're still missing the Spice Girls, put Little Mix on your rack.



Here's your monthly update from the set of *Neighbors 2*.



BURNT: ALEX BAILEY; JESSICA SIMPSON AND ERIC JOHNSON: @JESSICASIMPSON; SPOTLIGHT: KERRY HAYES (3); ZAC EFRON: PEDRO ANDRADE/PACIFICCOASTNEWS; SUPERNATURAL: KATIE YU/THE CW; KONRAD ANNERUD: @KONRADANNERUD; MR. MET: ASTRID STAWIARZ/GETTY IMAGES; ELGORT: ANDREW H. WALKER/GETTY IMAGES; EGERTON: ANITA BUGGE/WIREIMAGE.COM; DINA MENZEL AND SWIFT: TIM BOYLES/GETTY IMAGES; *STAR TREK VI: THE UNDISCOVERED COUNTRY*: GREGORY SCHWARTZ; *THE EXORCIST*: WARNER BROS./PHOTOFEST; ROSE: AMANDA EDWARDS/WIREIMAGE.COM; JESSIE J: @ISTHATJESSIEJ

CHEERS TO BEING *together*

BUY ONE HOLIDAY DRINK
GET ONE FREE TO SHARE

NOV 12-15 | 2-5PM



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